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HOW TO

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SHOOT ON THE BEACH

Make a still-life studio on location



HOW TO

PAGE 50

USE LONG EXPOSURES

Try ND filters for daytime shots



HEATHER ANGEL

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SHOOTING ROCK POOLS

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Redcat Fort William, Scotland - **SRS Microsystems** Watford - **T4** Witney - **Wessex Photographic** Dorchester

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Amateur Photographer For everyone who loves photography

THERE is an irresistible magnetism about the British coastline that draws holiday-makers, retired folk and photographers over hills, fields and Tarmac like iron filings in a school science experiment. For many, that magnetism is a solar-powered force, the strength of which is directly proportional to the heat of the sun. For photographers, though, the pull is fuelled by an energy that harnesses the dynamics of the wind and the waves, as well as that otherwise untapped mental elation that steams, whirls and chugs at the sight of shapes, shade, light, movement and textures. From brown mudflats, shingle shores and rocky strands to fishy, oil-slicked harbours and ketchup-splashed promenades, there's an

astonishing variety of subject matter, atmospheres and artistic, factual and creative potential less than 70 miles from your door.

We've been taking pictures at the seaside for as long as photography has existed, but perhaps it is too easy to conform to what we expect to shoot and to the way these pictures have always been taken. This week we want to inspire you to think in a new way about your coastal pictures, so you can make images that stand out from the crowd.



Damien Demolder
Editor

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How do you feel about tripods?



YOU ANSWERED...

A I use one for every shot	4%
B I use one when necessary	82%
C I would rather risk camera shake	6%
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What sort of coastal scene appeals to you most?

VOTE ONLINE www.amateurphotographer.co.uk

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Find out how Doug Chinnery creates his nostalgic, dreamlike beach imagery



© DOUG CHINNERY

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Our Price: **£999.00**

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Our Price: **£131.00**

70-300mm f4-5.6 DG APO



Our Price: **£183.00**

70-300mm f4-5.6 DG OS



Our Price: **£299.00**

50-500mm f/4.5 DG OS



Our Price: **£1269.00**

SUPER-ZOOM

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Alpha 35 boasts 'Picture Effects mode' • Battery life boosted by '30%'

ALPHA 35 DSLR POISED TO DEBUT



AUGUST

will see the UK debut of the Alpha 35 as the latest addition to Sony's Alpha range, the first of which was launched five years ago.

The Alpha 35 deploys a new 16.2-million-pixel, APS-C-sized imaging sensor, similar to that fitted in the Alpha 55 but 'tweaked slightly' for lower noise and high sensitivity, according to Sony UK product manager Andreas Georgiades.

Replacing the 14-million-pixel Alpha 33, the Alpha 35 incorporates a new in-camera feature called Picture Effects, which can be applied to still and video images. Choices

include retro photo, high-contrast monochrome and toy camera.

Current Alpha 33 and Alpha 55 owners can add Picture Effects to their cameras via a firmware upgrade.

Boasting 'enhanced performance in a compact, lightweight [415g] body' the Alpha 35 is said to weigh 30% less than its Alpha 580 and Alpha 560 siblings and is 27% smaller.

However, Sony has removed the tilting screen featured on the Alpha 33 in a bid to bring down the price of the camera, which the firm says will be 'considerably cheaper than its predecessor'. This will make translucent mirror technology 'more affordable to the masses', added Georgiades.

Other features include equivalent ISO sensitivity of 100-12,800, full HD (1920x1080i AVCHD) movie recording and continuous shooting up to a maximum of seven frames per second. Meanwhile, a custom button

on the top panel allows control of 14 frequently used functions.

Battery life is 30% greater than the Alpha 55's (enough for 440 still images), claims Sony.

Sony has also recently announced the HVL-F43 AM flash unit, which is billed as smaller and lighter than the HVL-F42 AM it replaces.

The Alpha 35 is due in UK stores in mid-August, at a price yet to be announced. It will carry a European price of €700.

Read Tim Coleman's hands-on review of the Alpha 35 on page 11 of this issue.



SNAP SHOTS

● The Sony World Photography Awards 2012 has opened for entries. The Professional category is open to professionals and 'serious enthusiasts', with the winner taking home the L'Iris D'Or prize and \$25,000 cash. The Open competition (open to everyone), has a top prize of \$5,000 plus a Sony DSLR. There is also a Youth competition for photographers aged under 20. Visit www.worldphoto.org.

● A London hotel has launched a series of photographic workshops. The InterContinental London Park Lane is running four packages: Old and new; Pro studio fashion shoots; Wildlife in Richmond Park; and Plant life. The workshops include a day with photographer Michael Potter and costs £939 (plus VAT) for two people, including one night's accommodation. Call 0207 409 3131 or visit www.london.intercontinental.com.

LEICA O: 'MOST EXPENSIVE CAMERA EVER'



A LEICA O-series camera has become the 'most expensive camera ever', selling for more than £1 million at auction.

The gem fetched €1.32 million (£1.15 million) at the Westlicht sale, which is four times the amount it raised at the same auction house in Vienna, Austria, less than four years ago.

Described as in 'excellent

and fully working condition', the seventh in Leica's O-series line-up was made in 1923 to test the market for 35mm stills cameras. It preceded the launch of the mass-produced 35mm Leica camera, the Leica 1, in 1925.

A Westlicht spokesman told AP that the camera was bought by a 'private collector in the Far East'.



Do you have a story?

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amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTO DIARY

Wednesday 15 June

DON'T MISS Guernsey Photography Festival, until 30 June at various venues. Tel: 01481 713 135. Visit www.guernseyphotographyfestival.com.

EXHIBITION Modern Visions, by János Szász and Gabor Kerekes, until 9 July at Hotshoe Gallery, London EC1N 8SW. Tel: 0207 421 6009. Visit www.hotshoegallery.com.

Thursday 16 June

EXHIBITION AOP College Showcase (features work of various universities and colleges), until 9 July at AOP Gallery, London EC2A 4QS. Tel: 0207 739 6669. Visit www.the-aop.org. **EXHIBITION** Still Raw by commercial photography students at University of Derby, until 19 June at the Rag Factory, London E1 5LJ. Visit www.commpphoto.co.uk.

Friday 17 June

EXHIBITION Summer Show 2011, by students at City of Westminster College (includes work by AP website forum member Fen Oswin), until 20 June at F Block T3, Old Truman Brewery, London E1 6QL. Visit www.free-range.org.uk.

EXHIBITION Patagonia by Ken Griffiths, until 9 July at Ffotogallery, Penarth CF64 3DH. Tel: 029 2034 1667. Visit www.ffotogallery.org.

Saturday 18 June

EXHIBITION The Gathering Clouds by Ben Roberts, until 24 July at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com.

EXHIBITION Don't Call Me Urban by Simon Wheatley, until 24 June at Rich Mix, London E1 6LA. Tel: 0207 613 7498. Visit www.richmix.org.uk.

Sunday 19 June

EXHIBITION Figures and Fictions: Contemporary South African Photography, until 17 July at the V&A South Kensington, London SW7 2RL. Tel: 0207 942 2000. Visit www.vam.ac.uk. **EXHIBITION** Hard Rain: What'll You Do Now?, until 29 October at Royal Botanic Gardens, Surrey TW9 3AB. Tel: 0208 332 5655. Visit www.kew.org.

Monday 20 June

EXHIBITION Art in the Wild by Roger Hooper, until 3 July at gallery@oxo, London SE1 9PH. Tel: 0207 490 3907. **EXHIBITION** The Audrey Collection, photographs of Audrey Hepburn by Hollywood photographer Bob Willoughby, until 26 June at Proud Chelsea, London SW1 5XP. Visit www.proud.co.uk.

Tuesday 21 June **LATEST AP ON SALE**

DON'T MISS New Light through an old hold, workshop by Justin Quinnell at Exeter Phoenix, Devon EX4 3LS. Tickets £2. Call 01392 667 080.

EXHIBITION Point of Interest by Magnum photographer Peter Marlow, until 2 July at Wapping Project Bankside, London SE1 9LR. Tel: 0207 981 9851. Visit www.thewappingprojectbankside.com.



£34,000 H4D-200MS shoots six images

HASSELBLAD RELEASES '200MP' CAMERA

HASSELBLAD has launched the H4D-200MS, a medium-format digital camera said to be capable of delivering 200-million-pixel image files.

First announced at the photokina trade show last year, the H4D-200MS 'multi-shot camera' captures six images and combines them into a single 200MP file.

A spokesman for the Swedish firm explained that the camera moves the imaging sensor by 'one and a half pixels' for each of the six shots.

'This process eliminates the issues that single-shot interpolation can sometimes introduce, such as moiré and colour rendering issues, thereby capturing the red, green and blue information in each individual pixel point and then combining these captures into one amazing file.'

Aimed at studio photographers, the



H4D-200MS costs around £34,000. H4D-50MS owners can upgrade their system for around £6,800.

For details visit www.hasselblad.com/H4D-200MS.

JAPAN TSUNAMI APPEAL WINNERS

IN AP 2 April, we launched the Japan Tsunami Appeal to raise money for the Red Cross Japan Tsunami Fund following the series of tragedies that struck the country in March. Various photographic distributors in the UK donated equipment to help raise funds, and we are delighted to publish the lucky winners of the photographic kit.

Our thanks to the generous companies that donated thousands of pounds' worth of kit, and to all those AP readers who took part in our phone-in giveaway. A total of £5,575 was raised.

Sony Alpha 55 DSLR with 18-55mm lens, Lowepro Trekker 600 backpack and Giottos Vetruvian tripod, donated by Sony UK and Daymen, **winner: Matthew Cook**; Sony NEX-5 CSC with 16mm f/2.8 pancake lens and Sony VAIO VPCF13MOE/B laptop, donated by Sony UK, **winner: Aleksandra Szewczyk**; White Pentax K-r DSLR with 18-55mm lens and Vanguard Alta 263 tripod with GH100 head plus Black Rapid RS-4 strap, donated by Pentax UK and JP Distribution, **winner: Mark Dale**; Olympus Pen E-P2 with 17mm pancake lens and £50 voucher for Warehouse Express, donated by Olympus UK and Warehouse Express, **winner: John Tawse**; Panasonic Lumix DMC-GF2, 14mm pancake lens and a signed limited-edition Charlie Waite print, donated by Panasonic UK and Charlie Waite, **winner: Anne Irwin**; Epson Stylus Photo R2880 A3 printer, donated by Epson UK, **winner: Thorsten Shear**; Adobe Photoshop CS5 and OnOne Perfect PhotoSuite 5.5, donated by Adobe UK and onOne software, **winner: Carl Clowes**;

Corel software bundles (x2), donated by Corel UK, **winners: Jeff Owenson and Adele Carne**; Steadicam Merlin and Westcott Photo/Video Green Screen kit, donated by Tiffen UK and JP Distribution, **winner: Mr Laphorne**; Sigma SD15 with 18-50mm f/2.8-4.5 DC OS HSM (x2), donated by Sigma Imaging UK, **winners: Ian Leese and Paul Lancaster**; Sigma DP1X (x2), donated by Sigma Imaging UK, **winners: Robert Cantrell and Christa Lofrey**; Sigma DP2S (x2), donated by Sigma Imaging UK, **winners: Liam McCordle and John Strain**; Sigma EF 610 DG Super flashgun (x2), donated by Sigma Imaging UK, **winners: Mike Lions and Richard Ashman**; Sigma 85mm f/1.4 EX DG HSM (x2), donated by Sigma Imaging UK, **winners: Russell Beaumont and Alistair Martin**; Sigma 18-250mm f/3.5-6.3 DC OS HSM (x2), donated by Sigma Imaging UK, **winners: Christa Lofrey and Julie Stephens**; Sigma 150-500mm f/5-6.3 DG OS HSM (x2), donated by Sigma Imaging UK, **winners: Neil McMullan and Charles Gatenby**; Nikon P7000, donated by Nikon UK, **winner: Paul Shepherd**; Ricoh CX2 and £50 Jessops card, donated by Alpha Digital Services and Jessops, **winner: John Dawncam**; Tamron 18-270mm f/3.5-6.3 DI II VC PZD 15x zoom lens, donated by Intro 2020, **winner: Mark Madley**; Canon IXUS 310 HS, donated by Canon UK, **winner: Steve Jordan**; Casio Exilim EX-H20G, donated by Casio UK, **winner: Patricia Starkey**; Fujifilm FinePix HS10, donated by Fujifilm UK, **winner: Keith Etches**.

SNAP SHOTS

● The author of a new James Bond book quipped that his research did not include taking photos outside the security services' headquarters in London. Thriller writer Jeffery Deaver said that if he had been spotted outside MI5's base in Millbank, or MI6's HQ at Vauxhall Cross, he 'wouldn't be here today'. Deaver was speaking at an event promoting his new novel, *Carte Blanche*. In 2009, two photographers were stopped by armed police near MI6. Six officers swooped on the pair when they were seen taking shots near the building. Six months later, three armed officers quizzed a tourist seen using a camcorder nearby.

● A 'discreet' wireless radio flash trigger has been announced by Bowens. The hotshoe-mountable Pulsar Tx, priced £79.99, features a 'click-lock' system, designed to hold the trigger unit in place whether the camera is being used in landscape or portrait format. The Pulsar Tx gives the photographer control over 24 radio zones, plus the test flash function. It boasts a shooting range of 'at least 25m', weighs 34g and is powered by a single CR2032 battery, according to Bowens. Visit www.bowens.co.uk for details.



Do you have a story?

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The 'smallest and lightest interchangeable-lens camera'

SONY UNWRAPS NEX-C3

SONY has unveiled the NEX-C3, which will debut in August as the 'world's smallest and lightest compact system camera'.

The NEX-C3's 16.2-million-pixel, APS-C-sized imaging sensor is similar to that used in the Alpha DSLR series, according to Sony.

The 225g NEX-C3 is nearly 6% lighter than the now discontinued NEX-3, thanks to a reduction in the size of the main circuitry, adds the firm.

Sony UK product manager Andreas Georgiades told AP that the NEX-C3 has been made 'less boxy' than the NEX-3 in a bid to appeal to compact camera users wanting to upgrade their gear.

Aimed at pulling in consumers not familiar with DSLR-type terminology, Sony has replaced phrases such as aperture, exposure value and white balance with 'background defocus', 'brightness' and 'colour'. These form part of the new Photo Creativity interface, which is designed to be more consumer-friendly.

Also new is a manual focus assist option called 'peaking', which allows the photographer to highlight the 'in-focus' elements of a scene when using traditional manual focus lenses (Sony's LA-EA1 adapter allows the attachments of A-mount lenses).

Another departure from previous NEX cameras is the inclusion of Picture Effects, as seen on the new Alpha 35 (see pages 5 and 11), which let the user 'add extra impact' to still or HD (1280x720-pixel) video.

However, Sony has told AP that photographers will not be able to shoot raw files when Picture Effects are enabled.

The NEX-C3, which sports an adjustable angle, 921,600-dot resolution, 3in LCD screen, will be available in a choice of black or silver colours. Equivalent ISO sensitivity ranges from 200-12,800.

Sony claims to have boosted the battery life by 20% to achieve a 400-shot rating, after feedback from NEX-3 and NEX-5 customers.

The NEX-5 and NEX-3 can be equipped with the Picture Effects and the peaking function via a firmware upgrade, due out now.

A UK price has yet to be announced, but we expect the NEX-C3 to cost around €630.

Read Richard Sibley's hands-on review of the Sony NEX-C3 on page 10 of this issue.

● Sony has not ruled out the launch of a compact system camera with a built-in electronic viewfinder, but has dismissed internet speculation of this as 'rumour'

NEW LENS

SONY has expanded its family of E-mount lenses by unveiling the 30mm f/3.5 macro, described as the 'first of four lenses' to be released this year, with another three E-mount optics to follow in 2012 including, AP has been told, a Carl Zeiss fixed-focal-length, wideangle optic. Sony claims that the 138g, 30mm lens is the 'world's lightest life-size' interchangeable macro lens. It incorporates three aspherical elements and one ED glass element, boasts a 1:1 magnification ratio and a minimum working distance of 2.4cm. Also unwrapped is the HVL-F20S, a flash that clips onto the camera's accessory terminal and which is powered directly by the camera. Providing 75° of upward adjustment, the GN 20 unit (50mm at ISO 100) is ideal for natural fill-in and bounce flash, claims the firm.

POLICE STOP MAN OVER HOUSE PICS



Committed to defending your photographic rights!

A MAN was accused of harassment, and police were called, after he was seen taking photographs of a friend's house.

Police were alerted when David Murray was seen taking pictures of the house in Chesterfield, Derbyshire, after a boundary dispute between his friend and the person who lived in a neighbouring property.

'A friend asked me to take photographs of her house, whereupon the stupid neighbour

rang five hours later claiming harassment,' Murray told AP.

'It is difficult to accept that a person can be harassed by seeing a photograph being taken of their neighbour's house.'

Although he was not arrested, Murray later complained to Derbyshire Police.

He demanded that police chiefs provide 'details of the offence I was suspected of committing'.

Not satisfied with the force's investigation into the incident – which occurred on 25

June 2009 – Murray then complained to its Professional Standards Department.

In a recent letter, the head of the department, Superintendent Richard Oldknow, said it was a police officer's duty to investigate any allegation of harassment, to protect the alleged victim from harm.

He added: 'It is not possible to give a categorical statement on the law relating to the taking of photographs.'

'While the actual taking of photographs is not a criminal offence, the circumstances or the behaviour of the photographer may raise concerns, founded or otherwise, with members of the public.'

AP
THIS
WEEK
IN...

1954

As air shows got into full swing, ground-to-air photography was the subject of a four-page feature this week in 1954. 'One reason for going is to take photographs, although to the air-minded enthusiast it can be a wonderful day out quite apart from photography,' wrote Leslie Sansom ARPS. However, he warned: 'It is my firm opinion that flying displays rank second only to mountain tops as places where miles of film are exposed annually without the vaguest possibility of achieving anything like the result the photographer sought for – or even expected.'



Club news from around the country

CLUBNEWS

LONDON & CRIPPLEGATE PHOTOGRAPHIC SOCIETY

As we went to press, the society announced that it will host a presentation about selling photos to a picture library, by the British Association of Picture Libraries and Agencies on 14 June. It will take place at the City YMCA, London EC1Y 8LX. Visit www.cityandcripplegate-ps.org.

WESSEX CAMERA CLUB

Renowned landscape photographer Colin Prior will give a talk and showcase images from his book, *High Light*, at the Merlin Theatre in Frome, Somerset, on 11 July. Tickets cost £10 and are available by calling 01373 455 420 or 01373 465 949.

SNAP SHOTS

● The Society of Wedding and Portrait Photographers has announced that its 2012 Convention will take place on 10-15 January at the Novotel hotel in Hammersmith, London. The show boasts a programme of seminars, workshops and masterclasses, and will incorporate a three-day trade show (13-15 January). For details visit www.swpp.co.uk/convention/2012.

● The Eiffel Tower in Paris is the world's most photographed building, according to figures compiled by stock photo agency Alamy. The iconic landmark accounts for 15,536 images on Alamy's website, narrowly beating London's Big Ben, of which the agency holds 14,896 photos. Big Ben is closely followed by the Empire State Building in New York (13,637) and the London Eye (12,734).

● Tripod maker Benro has released a new Flat Traveller range. Billed as lightweight and compact, there are three sizes in the line-up (for maximum loads of 6kg, 8kg or 12kg), each available in carbon fibre or aluminium. Prices start at £110. For details call 01793 615 836 or visit www.kenro.co.uk.



Do you have a story?

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Group profit rises 10x

LEICA SALES SOAR 60%

LEICA is riding high after group sales shot up 57.3% over the past year, largely boosted by demand for cameras.

Leica Camera AG's net income increased ten-fold, from €3.2 million last year to €30.4 million in the 12 months to 31 March 2011.

In a statement, Leica's

German HQ said: 'The positive development is mainly due to the continuing strong demand for the Leica M system, the professional S system, compact cameras and the Leica sport optics products.'

Leica shareholders now stand to receive a total dividend payout of around €5m.

APPEAL TO FIND BODY OF UK PHOTOGRAPHER

THE FAMILY of a UK-based photographer who is believed to have been killed in Libya have appealed for the return of his body, to allow for a 'proper burial'.

Anton Hammerl – who held South African and Austrian citizenship and lived in Surrey – is believed to have been shot on 5 April.

Two freed journalists who were captured with him said Hammerl could not have survived from his injuries without medical attention.

The 41-year-old's family appealed to South African President Jacob Zuma for help ahead of talks he held with Libyan leader Muammar Gaddafi on 30 May about a ceasefire.

After the meeting, Zuma

said that the Libyan authorities 'undertook to assist in finding the remains'.

In an open letter to Zuma before the meeting, the photographer's family wrote: 'Our lives have come to a standstill and even though we now have some idea of what happened to Anton on 5 April, our hearts and minds are still in Libya every waking moment, trying to reach out to our son, our husband, our brother and our father, not knowing where his body is.'

'We ask you to please use your influence on the continent to help finally bring Anton home to us, so that he can rest under the South African skies that he loved so much.'

'Our nightmare cannot end until he is home.'

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Despite the NEX-C3 being smaller, the layout of the controls is virtually identical to the Sony NEX-3 and NEX-5

First indications are that there is a great deal of detail rendered by the 16.2-million-pixel sensor of the NEX-C3

AP hands-on Sony NEX-C3

Having used the 16.2-million-pixel Sony NEX-C3, **Richard Sibley** offers his initial views on the camera's new features



DESPITE its name, the Sony NEX-C3 is more than a simple redesign of the now discontinued NEX-3. Its sleek polycarbonate body makes it the smallest and lightest digital interchangeable-lens camera, fractionally beating the Sony NEX-5. There are few physical changes to the camera's controls, the main one being that the shutter-release button and on/off switch are now integrated. This has helped to reduce the size of the camera's grip, but without making it awkward to hold. The battery and memory card also now have separate compartments, which has allowed Sony to reduce the thickness of the camera fractionally. Plus, improvements to the electronics and firmware mean that battery life is longer, with the ability to take up to 400 shots – which is 20% more than the original NEX-3.

The NEX-C3 feels very much like a compact camera (hence the 'C' designation). This may imply that, as well as offering a compact system camera (CSC) range, Sony might also take the NEX system down another route at some point in the future.

NEW FEATURES

- 16.2-million-pixel CMOS sensor
- Smaller body
- 20% more battery life
- More function buttons
- 7 new picture styles
- New 'peaking' focus indicator

One of the major concerns I had when I first tested NEX cameras was that the minimal design used very few buttons. The NEX-C3 keeps the same control arrangement as the NEX-3 and NEX-5, but this time it allows each of the rear buttons to be customised, giving quick access to frequently used features. This goes a step further than the firmware update for the NEX-3 and NEX-5, which only allowed some of the buttons to be customised. I found that this change makes a big difference, although another button or two could be added without compromising the minimalist design.

While it is the design of the Sony NEX-C3 that will attract consumers, enthusiast photographers will be excited by the 16.2-million-pixel, APS-C-sized CMOS sensor. Sony has described this sensor as a 'tweaked' version of the one used in the Sony Alpha 55, which in turn is thought to be the same basic unit that is used in the Nikon D7000 and Pentax K-5. The fact that this highly regarded sensor is being used in a CSC shows Sony's ambition and can only be

good news for those who have so far resisted the temptation to purchase such a model.

Image quality from the NEX-C3 looks like it will live up to expectations, with a large amount of detail recoverable in shadow areas. Detail resolution looks as good as you would expect from a 16.2-million-pixel sensor, and I'm looking forward to seeing how the camera performs in our resolution chart test next week.

One thoughtful new feature is the oddly named 'peaking'. When switched on, this function helps manual focusing by highlighting the areas that are in focus. There is also a new range of seven picture styles labelled partial colour, retro, high-contrast mono, high key, pop colour, toy camera and posterisation. These are fun to play with, although they are aimed more at the point-and-shoot market.

At the time of going to press, Sony had not announced a UK launch date or price. However, we expect it to cost around €630 and be available in August. **AP**

See AP 25 June for a full test of the Sony NEX-C3

'You don't take a photograph, you make it'

(Ansel Adams)



Photograph taken
using Ricoh GXR and
post processed in
Photoshop

But you need the right tools



* Adaptor required

NEW LENS MODULE ANNOUNCED...

Owners of Leica M mount lenses will be interested to know about this new unit.

It will accept these lenses, opening up a new world of quality image making that these superb lenses deserve. It is planned to use a 12.9-megapixel APS-C size CMOS sensor, and will boast a newly developed focal plane shutter.

TARGET DATE: Autumn 2011

The Ricoh GXR is a compact system camera like no other.

Consisting of a body that accepts additional interchangeable lenses, the big difference is that these lenses are mounted on a module that also includes a sensor. The advantage of this system is that each lens is matched with the most suitable sensor for the best possible image quality; and there is no problem with dust and debris on the sensor as each unit is fully sealed.

Modules available so far include a 50mm f2.5 macro and 28mm f2.5 wide angle utilising an APS-C sensor; a 28-300mm superzoom coupled with a backlit CMOS sensor, and a 24-72mm zoom with CCD sensor. The latter lens can be fitted with an optional 0.79x or 1.88x converter*, extending its shooting capabilities from 19mm to 135mm. A fully dedicated TTL flash unit, 920k dot electronic viewfinder, electronic cable release and various case and strap options, all add up to a system that will deliver in terms of quality and flexibility.

And of course, it delivers this in a package that is smaller and lighter than an entry level DSLR system.

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The rear of the Alpha 35 is nearly identical to the Alpha 33, but for the fixed LCD screen

Even at ISO 3200, luminance noise is well controlled and image detail is crisp



AP hands-on

Sony Alpha 35

Sony's second generation of SLT cameras featuring its translucent mirror technology has arrived. **Tim Coleman** tries out the Alpha 35

AT THE AP Awards 2011, Sony won the Innovation of the Year award for its translucent mirror technology, which is fitted to its Alpha 33 and Alpha 55 SLT (single lens translucent) cameras. The company has now announced its eagerly anticipated follow-up in the form of the Alpha 35, which replaces the discontinued Alpha 33 – the less expensive of the two cameras in this range.

The most noticeable improvement over the Alpha 33 is the newer camera's 16.2-million-pixel sensor. It is the same sensor that features in the NEX-C3 (see left), and is a two-million-pixel increase over that of the Alpha 33. Despite the sensor having the same number as pixels as the sensor in the Alpha 55, Sony states that the new model is a refined version. This almost certainly suggests that when the replacement for the Alpha 55 arrives, it will increase the resolution still further.

However, it is the way in which the Alpha 35 benefits from its translucent mirror technology that is the key point of interest. The camera's frame rate is 7fps, which

NEW FEATURES

- 16.2-million-pixel CMOS sensor
- 3in, fixed LCD screen
- 440-shot battery life
- New picture styles include toy camera and high key

matches that of the Alpha 33. However, an improvement has been made to the continuous shooting in the form of new tele-zoom high-speed shooting, which magnifies the central portion of the image by 1.4x and enhances the performance of continuous tracking AF.

Several new picture styles are included, among them toy camera, high key and retro photo, all of which can be used for both still and moving images. These will also be made available for the Alpha 33 and 55 via a firmware upgrade.

As with the original models, my first impressions of the Alpha 35 have been good. There is little to distinguish the camera from its predecessor, because the size, weight and intuitive button layout are almost identical. Plus, thanks to the contoured grip, the Alpha 35 sits nicely in the hand and feels well balanced. However, I am a little surprised to see that the LCD screen is now a fixed unit, rather than being vari-angle as was the Alpha 33, and there were times when I missed having this

feature. Some may consider fitting a fixed LCD screen to be a backwards step, but Sony claims that a fixed screen has been employed to keep the cost down.

Improvements also include an extended battery life that will give 440 shots from a full charge. This is a 100-shot increase over the Alpha 33 and 60 shots more than the Alpha 55 can manage. It is a marked improvement, and certainly one that is welcome considering the camera's key selling points are its continuous shooting, fast frame rates and high-performance video. As the Alpha 35 seems to be encroaching on the specifications of the Alpha 55, it will be interesting to see where this range will go next.

At the time of going to press, Sony had not announced a launch date or price. However, the fixed screen should make it an even more affordable option for the keen action photographer than its predecessor. We expect it to cost around €700 and be available in August. **AP**

See AP 2 July for a full test of the Sony Alpha 35



Main image: Focal length 270mm
Exposure F6.2

One lens Every moment



Features Tamron's PZD (piezo ultrasonic motor) technology for superfast and silent autofocus



18-270mm F/3.5-6.3 Di II VC PZD

NEW - 60th Anniversary Model

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**Features Tamron's first piezoelectric autofocus motor PZD (Piezo Drive)
Built-in VC (Vibration Compensation)**

(i) For SLR camera high-zoom-ratio lenses with 15x magnification capability. Current as of December 2010. (Source: Tamron).

Available in Canon, Nikon and Sony mounts: The Sony mount does not include the VC (Vibration Compensation) image stabilization functionality, as the body of Sony digital SLR cameras includes image stabilization functionality. This lens is not designed for use with 35mm film cameras and digital SLR cameras with image sensors larger than 24x16mm.

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WIN A Leica M9 Special Edition



Collect six tokens and you could be the lucky winner of a **Ffordes 50th Anniversary Leica M9 Special Edition** and **35mm f/2 lens**

FFORDES Photographic is celebrating its 50th anniversary, and to commemorate the occasion the company has joined forces with *Amateur Photographer* to offer one lucky reader the chance to win a Leica M9 Special Edition* and 35mm f/2 Asph chrome lens worth more than £7,000.

All you have to do is collect six of the eight individually numbered tokens in AP. The fifth

token is already printed on the form below. The remaining three tokens will then appear in AP issues dated 25 June, 2 July and 9 July. **We're printing eight tokens, but you only need to collect six.** Then attach the tokens to the special entry form (see below), complete your details and send it to the AP office at the address stipulated by Friday 29 July 2011.

You will be able to download a maximum of one token from the AP website at www.amateurphotographer.co.uk and one token from the Ffordes website at www.ffordes.com if you miss any of the tokens published in the magazine.

There are no questions to answer and you do not need to send in any pictures. The winner of the Ffordes 50th Anniversary Leica M9 Special Edition

and 35mm f/2 Asph lens will then be drawn at random after the closing date.

So make sure you collect your tokens so you can be in with a chance of winning this Leica M9 Special Edition with lens worth more than £7,000!



ENTRY FORM

TO ENTER the Amateur Photographer/Ffordes prize draw, simply collect six differently numbered tokens and fill in the form opposite. Token 5 is printed below, while token 6 will appear in the 25 June issue, token 7 in 2 July and token 8 in 9 July 2011. One token may also be downloaded from www.amateurphotographer.co.uk and one from www.ffordes.com. Please note that only original (no photocopied) tokens will be accepted. Send your completed coupon and the six tokens in an envelope to Amateur Photographer/Ffordes Competition, IPC Media, 8th Floor, Blue Fin Building, 110 Southwark Street, London SE1 0SU. The closing date for receipt of completed forms is Friday 29 July 2011. This form can also be downloaded from www.amateurphotographer.co.uk so you don't have to cut up your issue of AP.

PLEASE USE BLOCK CAPITALS

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TERMS AND CONDITIONS *AMATEUR PHOTOGRAPHER*, PUBLISHED BY IPC MEDIA LTD (IPC), WILL COLLECT YOUR PERSONAL INFORMATION TO PROCESS YOUR ENTRY AND TO GAIN A BETTER UNDERSTANDING OF OUR MAGAZINE READERSHIP. PLEASE TICK IF YOU WOULD LIKE TO RECEIVE EMAILS CONTAINING NEWS, SPECIAL OFFERS AND PRODUCT AND SERVICE INFORMATION, AND TO TAKE PART IN OUR MAGAZINE RESEARCH VIA EMAIL. FROM *AMATEUR PHOTOGRAPHER* AND IPC ☐ FROM CAREFULLY SELECTED THIRD PARTIES ☐ *AMATEUR PHOTOGRAPHER* AND IPC WOULD LIKE TO CONTACT YOU BY POST OR TELEPHONE TO PROMOTE AND ASK YOUR OPINION ON OUR MAGAZINES AND SERVICES. PLEASE TICK HERE IF YOU PREFER NOT TO HEAR FROM US ☐ IPC MAY OCCASIONALLY PASS YOUR DETAILS TO CAREFULLY SELECTED ORGANISATIONS SO THEY CAN CONTACT YOU BY TELEPHONE OR POST WITH REGARDS TO PROMOTING AND RESEARCHING THEIR PRODUCTS AND SERVICES. PLEASE TICK HERE IF YOU PREFER NOT TO BE CONTACTED ☐ **PRIZE DRAW RULES:** 1) THE CLOSING DATE FOR ENTRIES IS FRIDAY 29 JULY 2011. 2) ALL ENTRIES MUST BE ON THE ORIGINAL ENTRY FORM (OR A DOWNLOADABLE ENTRY FORM AVAILABLE AT WWW.AMATEURPHOTOGRAPHER.CO.UK) WITH SIX DIFFERENTLY NUMBERED ORIGINAL TOKENS (NO PHOTOCOPIES ACCEPTED) OR FOUR DIFFERENTLY NUMBERED TOKENS AND ONE TOKEN DOWNLOADED FROM WWW.FFORDES.COM AND ONE TOKEN DOWNLOADED FROM WWW.AMATEURPHOTOGRAPHER.CO.UK. 3) ENTRIES RECEIVED MUTILATED, ILLEGIBLE, ALTERED, INCOMPLETE OR NOT COMPLYING EXACTLY WITH THE RULES AND INSTRUCTIONS WILL BE DISQUALIFIED. 4) NO RESPONSIBILITY CAN BE ACCEPTED FOR ENTRIES LOST OR DELAYED IN THE POST OR ELSEWHERE. 5) NO CORRESPONDENCE WILL BE ENTERED INTO AND ENTRY IMPLIES ACCEPTANCE OF THE RULES AS FINAL AND LEGALLY BINDING. 6) EMPLOYEES (AND THEIR RELATIVES) OF IPC MEDIA, FORDER'S PHOTOGRAPHIC OR LEICA CAMERA LTD ARE NOT ELIGIBLE FOR ENTRY. 7) THE PRIZE IS AS LISTED - THERE IS NO CASH ALTERNATIVE. 8) THE WINNER WILL BE DRAWN FROM ALL ELIGIBLE ENTRIES AT RANDOM AND WILL BE NOTIFIED BY TELEPHONE BY THURSDAY 4 AUGUST 2011. THE WINNER IS REQUIRED TO RESPOND BY FRIDAY 5 AUGUST 2011, OTHERWISE THE PRIZE WILL BE WITHDRAWN AND ANOTHER NAME WILL BE PICKED AT RANDOM. 9) THE WINNER MAY BE REQUIRED TO PARTICIPATE IN A PRIZE-GIVING CEREMONY. IT IS THE RESPONSIBILITY OF THE WINNER TO INCUR ALL COSTS OF ATTENDING THE PRIZE-GIVING CEREMONY (CHOICE OF LOCATIONS OFFERED). NO EXPENSES WILL BE PAID IN RESPECT OF COLLECTION OF THE PRIZE. 10) ALL ENTRANTS MUST BE OVER 18 YEARS OF AGE. 11) THE COMPETITION IS OPEN TO READERS IN THE UK AND REPUBLIC OF IRELAND ONLY.



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Ffordes is one of the largest used-equipment specialists in the UK, offering commission and part-exchange services. It offers outright purchase of a wide range of classic, medium-format, rangefinder, large-format, digital and 35mm SLRs, plus lenses. The company's stock also includes new equipment, such as bodies, lenses, scopes, binoculars and a whole lot more.



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APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

EXHIBITION

Points of Interest: Peter Marlow

Until 2 July. The Wapping Project Bankside, 65a Hopton Street, London SE1 9LR. Tel: 0207 981 9851. Website: www.thewappingprojectbankside.com. Open Tue-Sat 10am-6pm and Monday by appointment. Admission free

IT TAKES a lot of skill to transform mundane, easily overlooked scenes into captivating, emotive images. Many photographers try but few succeed in creating truly impacting, memorable photographs. Magnum photographer Peter Marlow is an expert in turning empty, banal spaces into images imbued with meaning. His latest exhibition features 27 colour works and ten small b&w prints exploring the beauty of everyday, incongruous spaces. In this project, Peter, who joined Magnum Photos in 1980 and became a full member



BOOK

The World Through My Eyes

By Daido Moriyama.
Edited by Filippo Maggia
Skira Photography, £39.95, hardback,
439 pages, ISBN 978-88-572-0061-3



DAIDO Moriyama is a pre-eminent name in contemporary documentary/street photography. He produces some of Japan's most interesting and provocative work. While some of the content may be contentious – more specifically, sexualised – in its subject matter, the most challenging aspects of the images are their presentation and form. The monochrome photographs are deliberately grainy, murky and often scratched. Occasionally, it's hard to know what the scene is depicting, as several of the photographs take on an abstract quality. It's difficult not to see some of the collection as a bizarre Rorschach 'inkspot' test. With this in mind, Moriyama's work takes on a fascinating and hypnotic quality. Each image is presented as a double-page spread, meaning the book takes on a controlled scrapbook aesthetic. The look and content may alienate some readers, but it's difficult not to be bowled over by the sheer force of the work on display.



STREET REVERB



LATEST FEATURES



Aftermath

By Jörn Vanhöfen.
Essay by Hans Christoph Buch
Hatje Cantz, £55, hardback, 148 pages,
ISBN 978-3-7757-2975-8



JÖRN Vanhöfen has spent a large part of his career travelling the world documenting areas that are in an almost violent state of flux. The profit-driven expansion of these regions seems to occur with little or no regard for the environment or the people who inhabit them. These areas sit almost outside of time – they appear to be ruins, yet are distinctly modernist in their function and outlook. Some of the locations such as the Chicago Stock Exchange and supermarkets communicate a similar idea. The spectre of progress is never more evident than in the corporate realm. All the images carry the same message: commodity breeds progress; progress breeds devastation. It's a troubling view of the world, delivered by eerie and beautiful images. As a result, this book, disturbing as it may be, is haunting and highly desirable.



in 1986, has photographed nondescript details such as signposts, abandoned shopping trolleys, suburban homes and even an aeroplane flying overhead – simple daily occurrences of little interest to the average, untrained eye. But through Marlow's lens these details gain a strong narrative pull as fragments of life become portraits offering an insight into the world. At first glance the

square-format images, often devoid of people, appear to be of nothing, but closer observation reveals subtle nuances of feeling, which makes them quietly compelling and discreetly disturbing. This is the first time the work has been shown publicly. Traditionalists may find the images difficult to comprehend, but those with an open mind will not be disappointed. **Gemma Padley**

WEBSITE

www.streetreverbmagazine.com



STREET Reverb is a site dedicated to promoting, publishing and discussing street photography. The daily updates feature commentary and essays, and showcase street photographers from the world over. The features section contains a staggering amount of information, and also includes many articles on photographers such as

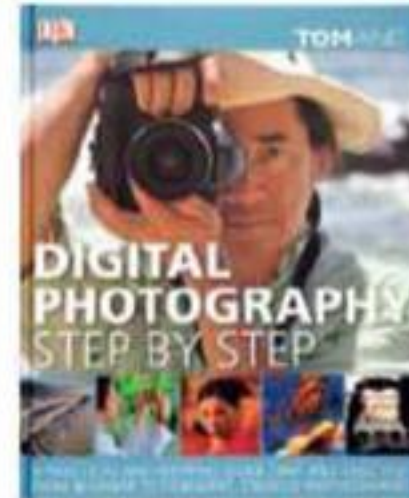
Gus Powell and Philip-Lorca DiCorcia. There is a small section featuring videos of photographers discussing their work and a book reviews section. One of the most appealing aspects of the site is the ability for readers not only to submit their own work, but also to submit their own written features, meaning that any aspiring photography journalist can send in his or her work and potentially see it on screen.



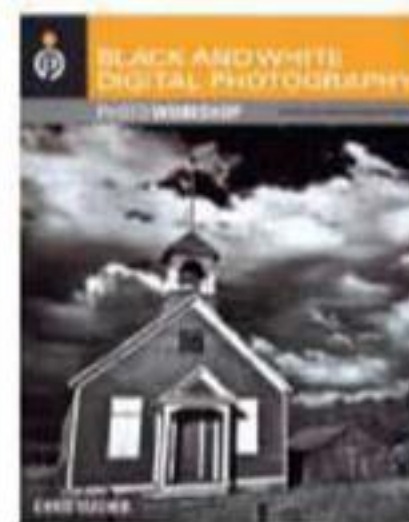
BOOK

CONDENSED READING

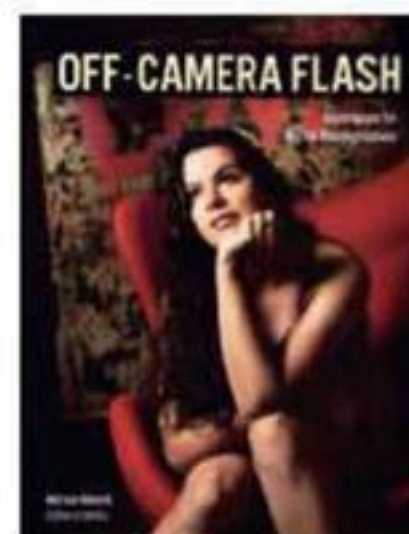
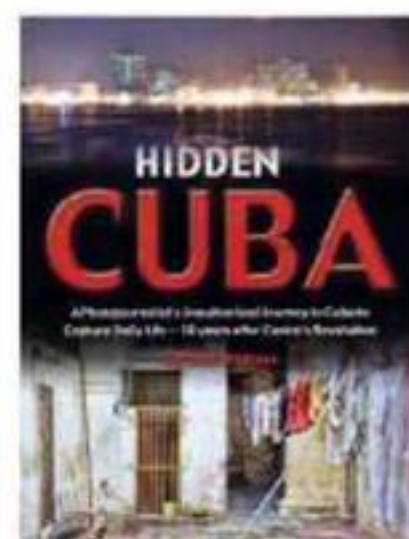
A round-up of the latest photography books on the market



● **DIGITAL PHOTOGRAPHY STEP BY STEP** by Tom Ang, £20 Tom Ang's latest book sells itself as 'a practical and inspiring guide that will take you from being a beginner to a confident, creative photographer.' It's a bold claim, but Tom is one of those writer-photographers you implicitly trust. This book is excellent. The exhaustive content is presented in a practical and accessible way, and by the end you'll be shooting with confidence.

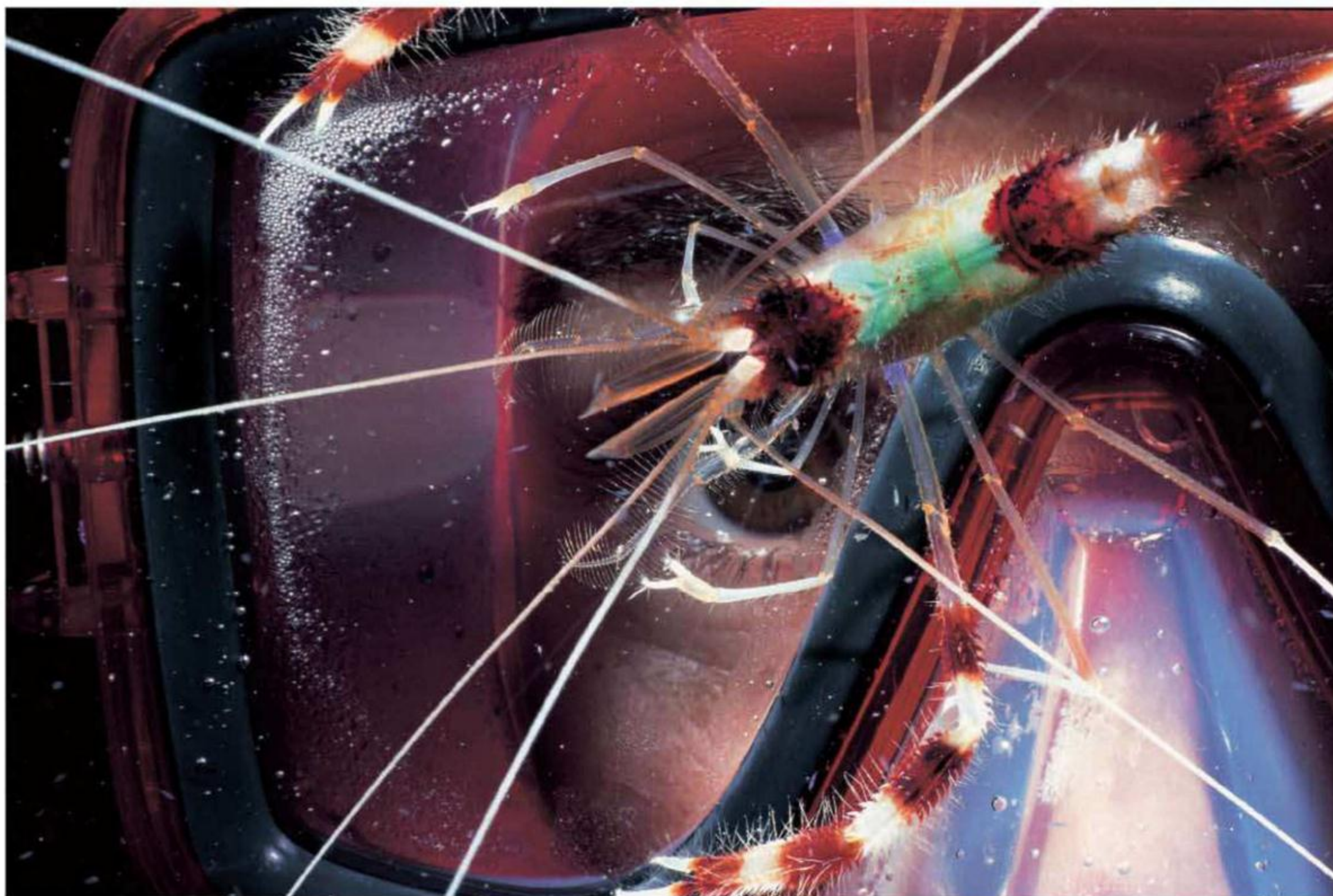


● **BLACK AND WHITE DIGITAL PHOTOGRAPHY PHOTO WORKSHOP** by Chris Bucher, £19.99 Chris Bucher's readable book takes the reader through every step of producing monochrome images, from visualisation to printing. Each chapter includes an educational and engaging assignment to work on. The text is as enlightening as you could wish for. ● **HIDDEN CUBA** by Jack Watson, £33.50



Jack Watson produced his images of Cuba after travelling there on a legal humanitarian visa. What he found was a nation and its people 50 years out of step with the rest of the developed world. The monochrome and colour images are often moving, joyful and intriguing. If you're thinking of travelling to Cuba, it may be worth seeking this book out. ● **OFF-CAMERA FLASH: TECHNIQUES FOR DIGITAL PHOTOGRAPHERS** by Neil van Niekerk, £24.99 Using off-camera flash can be a confusing affair. You have your subject and location, but then what? This book attempts to guide you through the process of using off-camera flash to light your subjects, but falls just short due to its lack of explanatory diagrams and text-heavy presentation.

SIGMA



OUR WORLD

Andy Belcher: Born 1948, U.K. Emigrated to New Zealand in 1972, motivated by a life-long fascination with nature. Won U.K. Wildlife Photographer of the Year award in 1997. Earned international renown as an underwater photographer. Active in sports and nature photography, among other fields.

Photo data: SIGMA APO 120-400mm F4.5-5.6DG OS HSM, 1/2500 second at F5.6.

ANDY BELCHER SHOOTS THE WORLD WITH A SIGMA LENS.

New macro lenses for digital and 35mm SLRs
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A standard macro lens producing a shallow depth of field and outstanding image quality. Complete with matched lens hood.

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Nikon Competition



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Worth
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For more information about the products visit www.nikon.co.uk

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How many megapixels does the CMOS sensor have in the Nikon D5100?

* UK and online only entry. Competition closes 31 July 2011

subscribe 0845 676 7778

18 June 2011 | www.amateurphotographer.co.uk

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Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

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Chris Vere, Merseyside



CHRIS VERE

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Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

TRIPODS AT THE READY

You can't argue that a tripod makes a huge difference in image quality for those prepared to lug one around (*AP explains... tripods*, 28 May), but occasionally it can come in handy for other purposes.

During the 2005 Tall Ships' Race in Newcastle, I saw a middle-aged photographer using a Mamiya RZ67 who was just about to set up his hefty Manfrotto tripod. He was standing away from the crowds, but with a pair of shifty-looking youths nearby. You didn't need to be a police officer to realise the poor guy was about to be attacked or mugged, and I was about to shout across a warning when the youths made their move.

However, as they rushed the photographer in an obvious attempt to grab what they could, they were soon regretting

their actions. Thud went the tripod head into the stomach of one of the thugs, leaving him lying on the ground gasping for breath. His mate then lunged at the photographer, who deftly dodged aside and whacked him hard on the ankle with the tripod. Even the crowd a good distance away heard his cry of pain.

As the pair of them limped off, one shouted, 'You're dead, pal!' What a plonker! From where I stood they were lucky it wasn't either, or both, of them lying lifeless on the ground. I don't condone violence, but I'll support anyone – particularly an innocent photographer – defending themselves when threatened by yobs and, in this instance, in a Steven Seagal/Jean-Claude Van Damme manner. Don't we have enough problems taking pictures in public as it is?

Walter Lloyd, Tyne and Wear

BAD EXPERIENCE

I would like to comment on the letter *Major mark-up* in AP 28 May. Some time ago, a friend and I went to Cottenham Camera Fair, in Cambridge and my friend witnessed an old lady trying to sell her deceased husband's camera kit. She was pounced on by one of the dealers present, who subsequently bought it from her.

My friend, who was waiting to buy something off this dealer, heard him bragging to a colleague after she had left: 'Look at all this lot. It's mint. And I only gave a £100 for it! She didn't know what it's worth!' My friend walked away in disgust, and he told me afterwards what the kit was. It would have resold for more than ten times the price paid for it.

This kind of rip-off is by no means uncommon, in my experience. Neither of us has been to a camera fair since, and for my part I would rather buy from eBay than line the pockets of people such as this. It's a shame that this should be the case, as it does no one any good in the long run.

Name and address supplied

I find this sort of thing quite distressing, but of course such behaviour is not the sole preserve of camera dealers. I have to say that I've found most to be honest, despite being recently offered £80 for a lens I eventually sold for £225. My experience may not be the norm, I know
– **Damien Demolder, Editor**

PROFESSIONALS UNDER FIRE

I read with interest Byron Lewis's letter in AP 28 May about professional photographers taking lacklustre imagery of the royal wedding that had no depth of field, did not follow the Rule of Thirds and disregarded the background. This may have been the case, but as a photojournalist myself I have to speak up in support of professionals who have had a bad press, where we are considered either paparazzi or people who use underhand methods to get a shot of someone to sell to the highest bidder.

The photos we take of an event are submitted to a magazine or newspaper and, as it is up to the editor which photos are used, it is not the photographer's fault. Also, being a photojournalist, you are where the action is and not in a controlled studio environment.

At William and Kate's wedding, the subject is always moving and we have no control over the environment we're in. So spare a thought for the professional, who is just trying to take the best photograph in an uncontrollable environment. A case of f/8 and be there, most of the time!

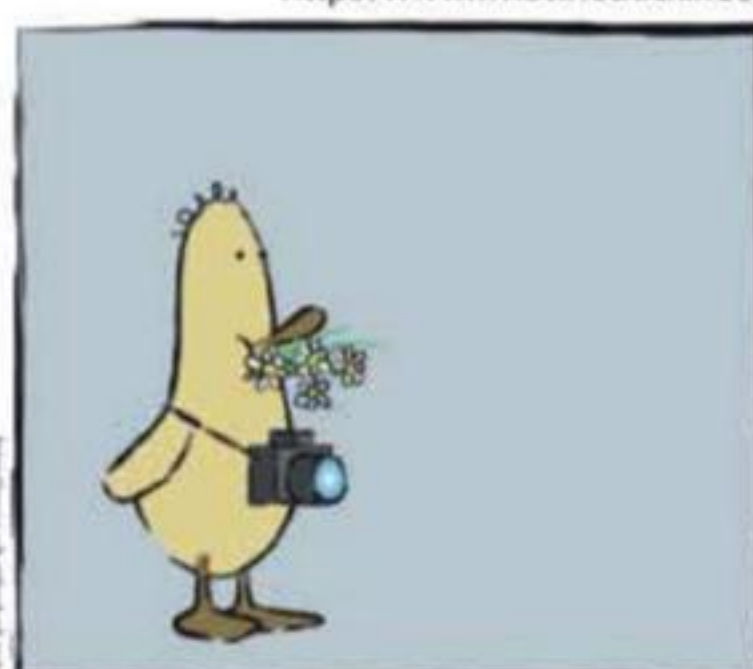
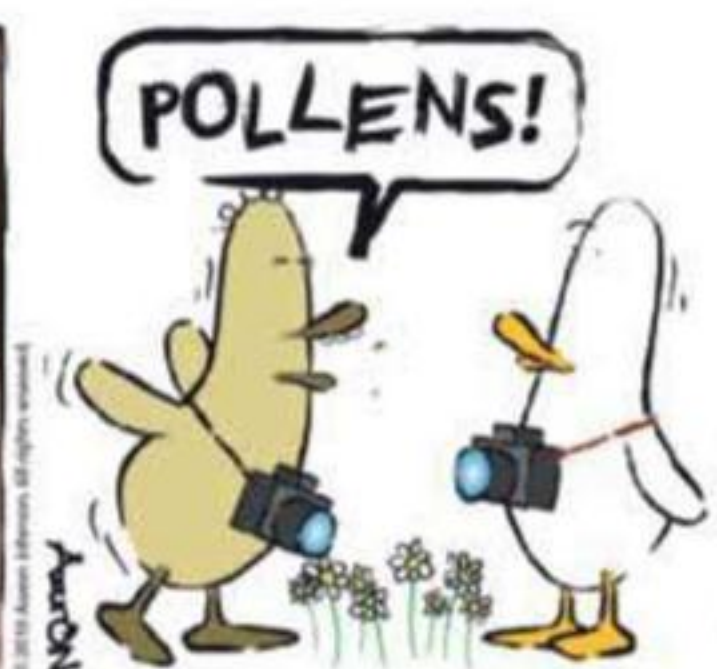
Richard McGill, via email

IN THE FRAME

It's nice to see that AP has a new columnist for *The final frame* feature in the form of Tony Kempen (AP 21 May and 4 June). I like his look back at the old cameras and his easy-to-follow, bright and breezy style of writing. Long may he reign!

Ray Ward, North Yorkshire

What The Duck



<http://www.whattheduck.net/>

CANON EOS 5D PROBLEM

This is an important and urgent warning to all Canon EOS 5D owners. Earlier this year I was in Turkey on a photographic trip, but on the fifth day of my three-week visit the reflex mirror of my Canon EOS 5D fell out having detached itself from the cradle. After some extensive research on the internet, I found that this is a common and frequent problem with the EOS 5D (although not with the EOS 5D Mark II) and is caused by the glue, which holds the mirror onto the cradle, failing. In my case, all four glue spots failed at the point of contact with the cradle. The mirror was irrevocably damaged when it fell out of the body and, sadly, since I only had one EOS body with me, this was the end of the photography I had planned for the trip.

Further research on the internet revealed that Canon has known about this problem since 2008, and published an advisory on its US and European websites in February 2009. Furthermore, it appears that all EOS 5D cameras are affected, so it is only a question of time before the glue fails and the mirror detaches itself from the cradle. All Canon EOS 5D owners therefore need to get their cameras fixed as a matter of urgency before they suffer the same consequences as I did.

Canon has not issued a product recall even though there is a clear and pressing need for one. Moreover, it appears not to have taken any steps whatsoever to inform EOS 5D owners that their cameras are seriously at fault and that they risk losing full functionality without warning. Although an 'advisory' note is posted on the US and European websites, this is not immediately obvious or accessible. In my case, my EOS 5D is registered with Canon online. I receive regular marketing emails, but not one informing me of this problem. Had I known, in 2009, that this was an issue, I would have sent my camera to Canon for repair without any hesitation – and then would not have

wasted an expensive trip to Turkey for a photographic project that I was unable even to get started.

Simon Simpson, via email

Estelle Sexton of Canon UK replies: The mirror slip issue on the EOS 5D is well documented. The camera was launched in August 2005 and in February 2009 a global announcement was made.

Just to clarify, the UK was part of this announcement. We have been offering (and continue to offer) a free repair since February 2009. The return volume is still very low. Cameras manufactured after the problem was discovered do not fail as the manufacturing process was modified. We have advised our customers to send the product in for a free repair.

The repair looks like a very simple job of sticking the mirror back in place, but this is not so. The process of using the flexible slow-drying glue is quite specialised and the mirror has to be precisely located to margins of a few microns and allowed to set over a 24-hour period. Canon uses precision tools to apply the glue and set the mirror, and then adjusts the camera to specification after this process. For a number of reasons this is not a repair that can be done 'just in case', such as a software upgrade, since the mirror has to be partially or fully detached before it can be remounted. The technician would have to physically damage the optical path (mirror box) in order to detach the mirror.

Of course, we are always very disappointed to hear that a photographer has encountered a problem with a Canon camera, but the EOS 5D continues to be a well-trusted and reliable full-frame camera. If Mr Simpson is still experiencing any kind of problems with his EOS 5D, then we would be pleased to help him.

CLASSIFYING CAMERAS

I thoroughly enjoyed reading your recent second-hand special issue (AP 21 May) as I am a bit of a collector and hoarder of cameras myself. However, it struck me that there doesn't seem to be a proper classification system for describing the era that a camera comes from. Just what exactly is a 'vintage' camera, for example?

In the world of old cars things are pretty well defined. For example, a vintage car is one built between 1919 and 1930. Cars built during the 1930s are known as post-vintage thoroughbreds, and cars built after the Second World War are known as classics. Should you hear someone referring to a vintage Ferrari they are talking codswallop because the Ferrari marque did not appear until 1947. So you can have a classic Ferrari, but definitely *not* a vintage one.

Perhaps that highly regarded and extremely knowledgeable gentleman Ivor Matanle could be persuaded to establish a classification system that all camera dealers and collectors in the UK would be happy to adopt. As a starting point, might I suggest that the term 'vintage' should only be applied to a camera built between 1919 and 1939. This would encompass early Leica and Contax cameras, which are surely worthy of that title.

Douglas Thomson, Edinburgh

A vintage suggestion, Mr Thomson. We will ask Ivor what he thinks – Damien Demolder, Editor



BACK CHAT

AP reader Bill Edwards speaks out in praise of hoarding

THERE has been a lot of comment in AP recently about hoarding. I maintain that hoarding is a natural human trait that developed about the time most people changed from hunter-gatherers to settled agriculture. A failure to hoard sufficient food to last between harvests would lead to starvation.

The people I find difficult to understand are the mindless throwaway types. Some of these people seem driven by a desire for house-beautiful, no-clutter minimalism. I suppose this behaviour is also left over from their hunter-gatherer ancestors. After all, nomads have to restrict the amount of things that they keep.

I am not criticising the throwing away of things that are broken beyond repair, either physically or economically, or because the necessary parts are not available. What I am criticising is those who throw things away because they do not understand what they are, do not want them and assume no one else will, either. Curiously, almost uniquely in the modern world, the tendency to throw things away is not driven by money. Nobody becomes rich by throwing things away, but a few have become rich because of other people throwing things away.

I can imagine one of these people when clearing the house of an elderly deceased relative coming across an old German film camera, one without any chrome or nickel plating but bearing the words '*Eigentum des Luftwaffe*' and a swastika. Leica cameras bearing this legend are considerably more valuable than similar models that do not.

When an elderly photographer friend of mine died he was a widower without children. A solicitor sent some juniors to clear out the house. They threw away all my friend's negatives and plates that they could find. This constituted not only his life's work, but also all the old negatives that he had collected, going back to Victorian times. There were also some negatives that he had been printing for their owners.

I have little doubt that many old cameras, particularly large-format models, have been thrown away. The effect of mindless house clearances not only causes valuable things to be destroyed, but jettisoning old photographs also means a loss of our heritage.

I heard the story of an old gentleman in the antiques trade. He had specialised in art nouveau items, starting when they were regarded as junk. As prices increased, his business expanded. As he was a hoarder, he kept the pieces he liked the best. When he died, his large house was jam-packed with the things that he had kept. When his heirs had them valued for probate, the value came in at £5 million.

My enlarger lens has been redeployed on a set of bellows to use as a close-up lens. Now that the world's resources are known to be finite, we cannot afford to throw things away without good reason. Hoarders of the world unite!

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Andy Rouse@AP

Thoughts from a wildlife photographer's world



ANDY ROUSE

is one of the world's most prominent wildlife photographers and a passionate conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In his column, Andy recounts some of his experiences from the wildlife world. You can see his work at www.andyrouse.co.uk and read his blog at www.andyrouse.co.uk/blog.asp. You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.



One of the lionesses with her three cubs bathed in beautiful light

Andy goes in pursuit of three elusive lionesses with their young cubs

PRIDE AND PERSEVERANCE



ONE OF the great things about being a wildlife photographer is that you never know what you are going to see. Each day is

different, even if you are concentrating on the same subject in exactly the same place. I guess it is the result of dealing with unpredictable animals, and for me it keeps my photography fresh and alive.

One of the greatest examples of this is working on safari in Africa. People say to me that taking pictures on safari is easy because the animals just stand there – right? And in perfect light all the time – right? Wrong.

You would think that lions are easy to find, wouldn't you? Well, they aren't. When I first arrived on safari this year, I was told there were three lionesses with eight young cubs. Always a sucker for anything cute, I got really excited, but three days later my excitement was tempered with reality as the lions kept to the bushes and rocky areas where we could not go. Then, just as I thought our luck might change, it got worse. They vanished. In the morning we had left them snoozing in a bush,

but by the afternoon they were nowhere to be seen. We searched every likely spot as we knew they couldn't have moved far, but they just didn't want to be found. Lions can be like ghosts when they have cubs.

The days passed without any more sightings, so we turned our attention to leopards which, fortunately, didn't let us down (I'll cover that in a later column). Then one night came the call I had been waiting for – one of our spotter vehicles had seen the mothers and all eight cubs in a clear area close to the camp. It was too late to get there that evening, and we had a leopard in a tree in beautiful light, so my fingers were crossed for the following morning.

I slept only fitfully that night as I was too excited, and we were out before first light. In the low first light of dawn we searched where they had been spotted the previous night. But they were nowhere to be seen, and a sense of disappointment began to envelope me again. Then, suddenly, we saw a telltale silhouette on the horizon – a lion's tail flicking the air. Slowly we drove up and there were the three lions, with eight romping little

bundles of energy around them. I almost punched the air with excitement, which would have only resulted in knuckles broken against the roof of the Land Rover.

The only issue was the light, as it was still 20 minutes to sunrise and too early for any meaningful images. So we followed them slowly, keeping one eye on their intended path and one eye on the distant horizon. Slowly, the sun dragged itself above the horizon and cast a beautiful red glow across the landscape. The lions, which had been heading as if on a mission, stopped suddenly in a small clearing. They were bathed in an incredible light and, as three youngsters crowded around the mothers' legs, I took the shot I had been waiting for.

Keeping the 600mm lens steady on a beanbag, I dialled in an aperture of f/8 to get the depth I needed and prayed that ISO 1250 would give me enough shutter speed. Sure enough it did, and I was rewarded with this lovely family portrait in beautiful light. This shot is proof that patience eventually pays off and no matter how bad one day seems, the next one can always be better. **AP**

BOTH PICTURES © DAVID NOTON



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PHOTO INSIGHT

David Noton explains how, by waiting for the perfect light and using a 10-stop ND filter to turn the sea to mist and show the movement in the sky, he was able to create this classic image of Durdle Door in Dorset

DURDLE Door is a location I think of as my patch – it's down the road from where I live and it's where my family are from. This famous stretch of coast, known as the Jurassic Coast, is now a UNESCO World Heritage site. I feel I have a real connection with this area. In truth, it is one of my favourite places in the world. It's a well-known location and this iconic arch has been photographed countless times, but it's one of those places where there are so many variables its photographic potential is endless.

One of my best-selling images was taken at Durdle Door (see below left). It's a panoramic photograph taken on a Fujifilm GX617 with a 105mm lens. When I found myself at Durdle Door one winter's afternoon I couldn't resist photographing the scene again, but I didn't want to replicate the other image – I wanted to create something different (see top left).

On this occasion I planned to use a really long exposure to show the movement of the clouds through the frame. This was the element that brought something new to the picture. I'd used the movement in the water in previous shots, but I hadn't used such a long exposure to show the streaking movement in the sky. I was using a 10-stop ND filter called the Lee Big Stopper, which gave me the long exposure I wanted – in this case 4mins. The aperture was f/11 and my camera was set to ISO 100. I love the contrast between the textured beach and silky water. It's tempting to reach out and touch the image! There was a beautiful sky and lovely light, with the sun just about to dip down below the horizon. The last rays of the day are falling on the rocks along the edge of the coast, picking out textures on the rocks. Here the soft colours and light in the sky complement the softness of the water.

I used my Canon EOS-1Ds Mark III camera mounted on a tripod with my Canon TS-E 24mm f/3.5L lens. It is one of my favourite lenses for landscape photography and I always have it with me. I didn't use the

tilt-and-shift function for this image, but this lens is so incredibly sharp that it's ideal for photographing landscapes.

You can go down to Durdle Door and, depending on where the waves are coming from or how stormy it's been, the beach can be very smooth or rough. I've been there on a winter's afternoon, with the waves crashing onto the shore, and there's been so much spray it's difficult to create an image. In this case, the waves were gently sweeping across the beach and coming up to the feet of the tripod. It was a wonderful tranquil evening. There was movement in the water, but not too much and just enough movement in the sky to create interest.

The colour temperature of the light at this time of the day even in winter is quite warm, and that warmth is what you can see on the beach and arch in the background. You can choose to set your camera to auto white balance so the camera will try to neutralise the colour balance. However, I prefer to shoot my landscape images using the daylight white balance setting so that if the light is warm and golden, I can record it as such – I don't want the camera to make corrections for me.

I hardly ever alter the colour balance of my images; I go with what nature gives me. It's about putting yourself in the right situation and taking time to understand how the light works within the scene. This understanding of how light and subject interact comes from visiting a location repeatedly in different lighting conditions, at different times of the day and even different times of the year. If you really study how the two play off each other, you'll gradually build an awareness of the different properties of light. It's about learning to be in tune with the light. For me, this is one of the joys of being at a location.

Before you even get your camera out of the bag, look at the scene in front of you and think how the different elements can work together in the frame. This image, for example, is not just about the cove, the beach, the water or the sky – it's about how these elements relate to each other. The arch is such a dominant, bold shape it becomes the main compositional feature, but you also need to be aware how the other elements relate to this. It's about keeping things simple and making sure there is nothing to pull your eye away from the subject. **AP**

David Noton was talking to Gemma Padley

'Before you even get your camera out of the bag, look at the scene in front of you and think how the different elements can work together'



DAVID NOTON

One of the foremost travel and landscape photographers working today, David Noton tirelessly travels the world in search of new challenges, which he shares with you here



David Noton's new book *Full Frame* priced £25 and published by David & Charles is now available. It follows David's journey to ten different locations around the world and gives invaluable insight into his approach and working methods. To see more images by David visit www.davidnoton.com

GET THE LOOK



Vintage postcard

Compile your holiday snaps into a vintage postcard. **Tim Coleman** explains how

SOFTWARE USED **Adobe Photoshop CS5**

SKILL LEVEL

TIME TO COMPLETE **45 minutes**

SYSTEM REQUIREMENTS **Windows or Mac**

MODERN postcards may be slick and glossy, but nothing beats the charm of the old-fashioned scenes that adorned the cards sent from the turn of the last century until the 1940s. These cards, although simple in their design, gave a pleasant view of the destination in a collection of images, to show friends and family back home. Although the golden age of postcards is long gone, they are still a great way to remember a location and, for a photographer, what better way to do this than create your own. By following these simple steps, I'll show you how to revive the glory days of the picture postcard by designing your own creation.



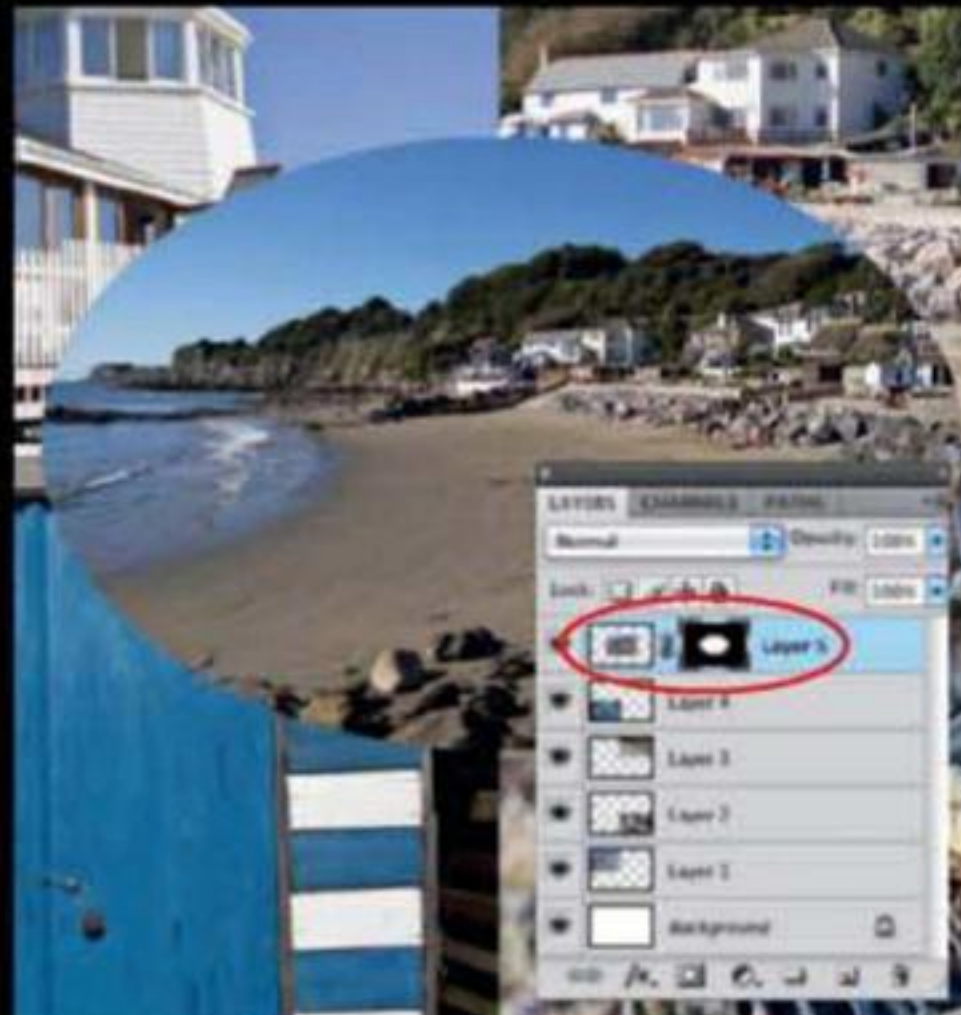
1 Create a new canvas (File>New) with the size 140x89mm (5.5x3.5in) at 300ppi. This is the most common size for postcards, so it is a good place to start. Create a guide (View>New Guide) at 70mm vertical and another at 44.5mm horizontal to divide the image equally into four. Make sure View>Snap to>Guides is checked. In this example, I will be using five images, so open up the same number of scenes that best give a feel for the area.



2 Resize all the pictures (Image>Image Size) to half the width of the postcard, which is 70mm, and 300ppi (landscape-format files are best). Depending on the camera used and the format of the file, the height may be a tad over. With the first image open, use the Move tool to click and drag the image onto the new postcard canvas. Place one image in each quarter of the frame according to the guides, and place the fifth image in the centre.



3 Make sure the central image layer is at the top of all the layers in the layers palette, then clear the guides (View>Clear Guides). Select the Elliptical Marquee tool, which can be found under the Marquee tool tab in the tools palette. With the top layer selected, click on one corner of the central image and drag to the opposite corner. Now click on the third icon from the left at the bottom of the layers palette (a grey box with a circle in it) to add a vector mask.



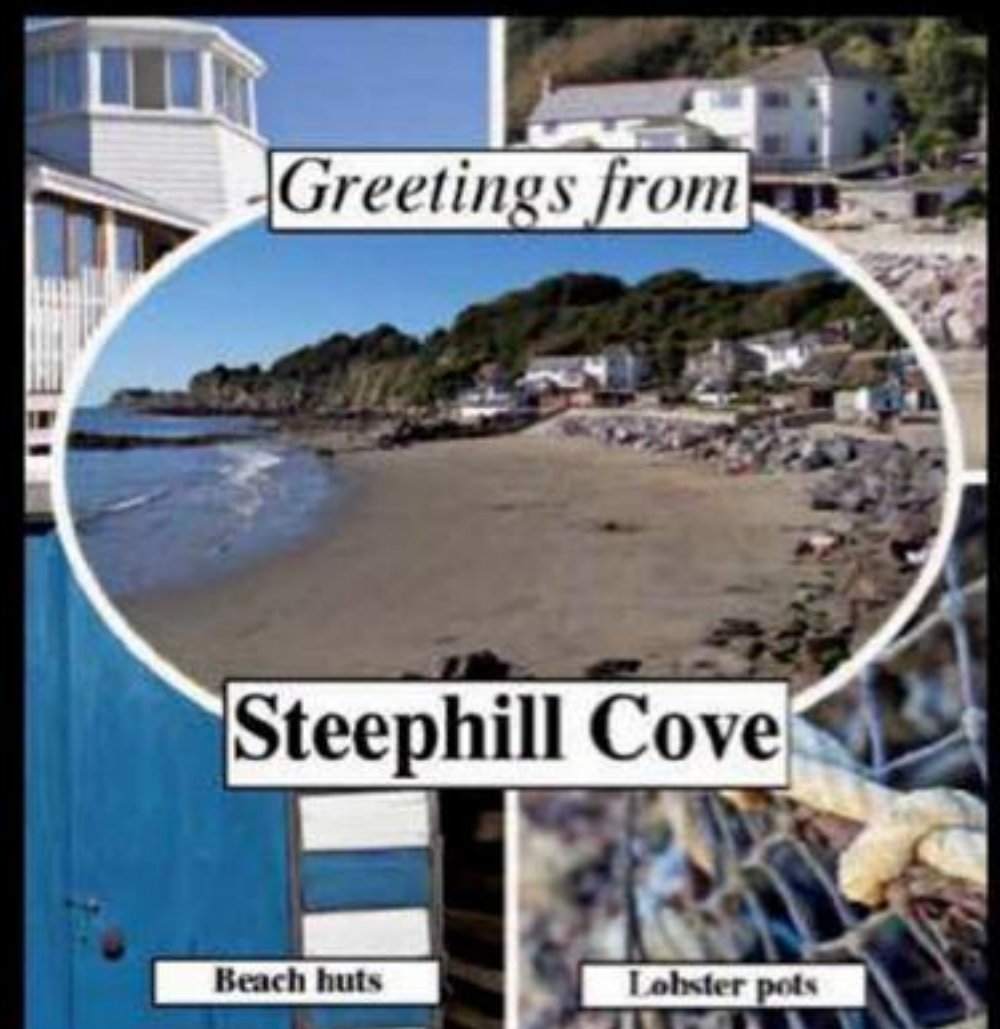
4 Select Layer>Layer Style>Blending Options and tick the Stroke box and Inner Glow. Select the Stroke tab and change the colour to white. Set a size of around 13 pixels for a good-sized border, then set a similar size for Inner Glow. Now, in the layers palette, hold down Alt and drag Effects from the top layer onto all the other layers.



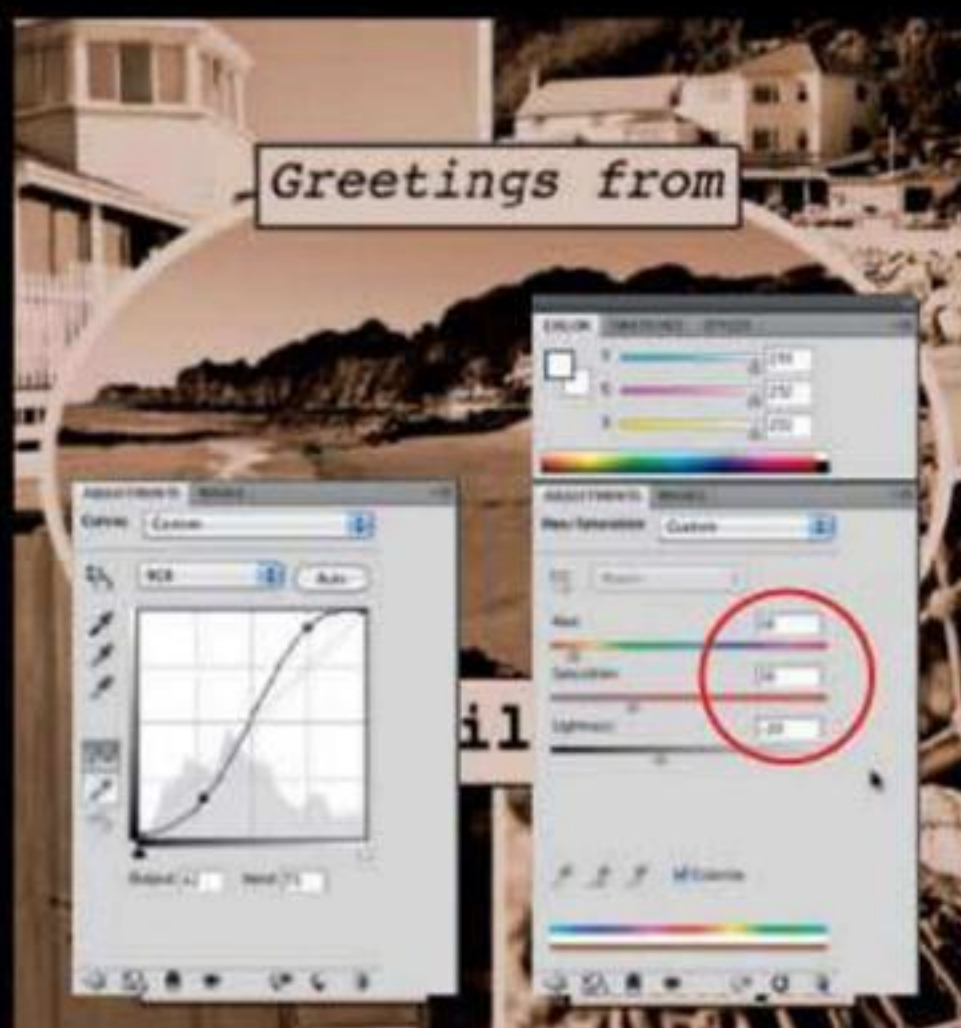
5 Create a new layer (Layer>New>Layer). Using the Rectangular Marquee tool, click and drag a box for the text at the top of the central image. Fill this box with white (Edit>Fill). As with the other layers, tick the Stroke box in the Blending Options, but this time make the colour black and the size around 3 pixels. Repeat this whole step for the bottom of the central image and then a smaller box for each of the four other images.



6 Enter your text for the images using the Horizontal Type tool. 'Greetings from' or 'Welcome to' are equally fine. The font should be a traditional one, and for this example I have used Courier.



7 Create an adjustment layer (the fourth icon from the left in the layers palette) and click on the curves adjustment to boost the overall contrast. Then create another adjustment layer and select the Hue/Saturation option. Tick the Colorize box, then set the Hue to 30, the Saturation to 30 and the Lightness to -20 using the sliders. Flatten the file (Layer>Flatten image) and save it.



TAKING IT FURTHER

Share your postcard as an e-postcard, or print the image on paper that can be written on the reverse, like a double-sided matt paper, and send it by post. A further option is to scan the rear side of a postcard on a flatbed scanner and print the postcard double-sided. Websites such as www.albelli.co.uk offer a printing service, and uploading your image for this service is simple.





AP expert guide to...

Photographing rock pools

UK coastlines offer myriad possibilities for fantastic macro photography. **Heather Angel** gets stuck in and offers expert advice on how to create eye-catching images from rock pools and rugged shores

IF YOU want to discover British marine life without donning a mask and snorkel, visit a sheltered rocky shoreline in the area between the land and the sea that becomes exposed at low tide. Exploring a rocky shore is a voyage of discovery because you can never be sure what the receding tide will reveal in the exposed rock pools. It is by no means a walk in the park, though, so you do need to be well prepared. But with a bit of luck and planning, you will be rewarded by many superb macro photography opportunities.

The first photos I ever took were of marine life, so I always relish roaming over rocks with my camera. Unlike meadows or forests, seashores are not accessible 24/7, so to ensure you don't have a wasted journey it pays to check the tide tables before setting out (see page 31 for more information). Aim to arrive two or three hours before low tide so you can follow the waters down the shore as seaweed-covered rocks and pools become exposed. Make sure you keep an eye on the time, so you can head back towards the shore once the tide turns.

Flat-topped winkles taken underwater to enrich colour

COMPOSITION AND EQUIPMENT

THE LINES of a rock or the outline shape of rock pools will determine the way seashore photographs are framed. It is always easier to take horizontal shots than turn a camera through 90°, especially on a rocky shore where every action takes that bit longer to perfect than on flat ground. Look for vertical cracks in rock faces where dog whelks or winkles tend to gravitate at low tide. No matter which shoreline you are photographing, plants and animals will live in distinct zones along the shore so it can be useful to include strands of seaweed growing beside other organisms to help contextualise your shot.

I find my Benbo tripod (see below right) to be the most versatile model to use on uneven rocky shores because each leg, together with the centre column, can be rotated through 360° with the unique bent-bolt design. Always make sure your tripod is securely locked before attaching a camera. If further adjustments need to be made, hold onto the camera while undoing the locking lever and relocking it.

A wideangle zoom lens is useful for taking wide shots of rock pools, but for images showing the greatest impact of seashore life a macro lens is essential. I may use a 105mm macro lens, but my favourite is the Nikon 70-180mm, which can be can speedily zoomed in and out to get the best possible framing. Unfortunately, this lens is no longer made, but you may be able to buy it second-hand.

To maximise the depth of field in your image, aim to have the sensor plane parallel with the rock face you are photographing. For a flat horizontal rock this will be from overhead, whereas with a sloping rock at, say, 45°, the sensor plane also needs to be at 45°.

‘No matter which shoreline you are photographing, plants and animals live in distinct zones’



Brown seaweed and thongweed spreading over a rock pool



A shore crab in an aggressive posture



Flat-topped winkles on bladderwrack

Barnacles settled on a bollard around stones

FINDING A SUBJECT

DEPENDING on where you are in the country (see page 30 for some suggested locations), rocky shores provide a wealth of creative opportunities. There is a huge variety of sea life to photograph here, if you keep your eyes peeled. But take care when exploring seaweed-covered areas – they can be slippery. Tread carefully, preferably in rough-soled aqua shoes that survive submersion and grip rocks.

POSSIBLE SUBJECTS

- Look out for barnacles and limpets attached to rocks, and sea anemones that are sometimes hidden in between
- On hot sunny days, flat-topped winkles, crabs, fish, starfish and sea slugs crawl under the cover of damp seaweed. Turn over brown

seaweed to find sponges, sea squirts and tube worms

- Damp, shady spots like rock crevices and overhangs can hide sponges and star sea squirts
- Turn over boulders to find crabs, hermit crabs, starfish and fish sheltering beneath. Once you've got your shot, always turn the boulders back over again
- Rock pools are natural marine aquaria. On hot days, the variety of life is greater low down the shore where pools are exposed for only a short time and the water temperature remains fairly constant. Approach pools slowly to avoid casting a sudden shadow that can send fish, crabs and prawns scurrying for cover. Resist poking sea anemones because they will contract their tentacles; generally, they will unfurl them if you wait

ALL PHOTOGRAPHS © HEATHER ANGEL



Brown seaweed that has a bluey-green iridescence underwater

EXPOSURE AND FLASH

DAYS with light cloud cover and bright light provide less contrast than those with clear-blue skies and direct sunlight, so try to photograph shorelines when the sky is slightly overcast. To reduce the contrast between white dog whelks and the dark rocks they attach themselves to, for example, you could use a diffuser to replicate your own mini cloud.

Available light will work for evenly lit, flattish rocks and general views of rock pools, but for crevice fauna and rocky overhangs you will need to use either a reflector or fill flash. To soften the effect of flash, use a diffuser over the flash window. For example, the Sto-Fen Omni-Bounce OM-600 flash diffuser costs around £18, while the Honl Photo Traveller 8 softbox costs around £54. To remove reflections of the sky from the water's surface, you may need a polariser. If used fully polarised, this will reduce the exposure by some 1.5 stops. To counteract this, either select a slower shutter speed for a static subject or increase the ISO.

Rock pools are the most difficult to light because of the problems caused by the camera and photographer's reflections appearing in the shot. A camera-mounted flash may also reflect back into the camera. To avoid this, either hold the camera at an oblique angle to the water or place the camera on a tripod and hold the flash off-camera using an extension lead (see right).

Large, open rock pools with a green seaweed fringe and surrounded by average-toned rock can be metered using an overall matrix reading. If the organisms are still, I tend to work in aperture priority. However, if there are fish or prawns that are darting around I recommend using shutter priority at a shutter speed of at least 1/250sec. If you are shooting in this mode, don't forget to check the aperture your camera is giving you and, if more depth of field is required, increase the ISO. To ensure that the outer parts of crevices are correctly exposed, I manually spot meter the light on these areas and then underexpose the flash by -1.7EV.

WHERE TO GO

The best rocky shores are along the west coast of Britain, especially along the south-west coastline. Notable areas include Devon, Cornwall and Wales, as well as:

THE CHANNEL ISLANDS

Jersey has a very large tidal range and, on a good-ranging tide, down shore can be very rich in subject matter. The tide comes in quickly and surges up gulleys so it is safer to explore the area with a local person who can advise you

DORSET

Kimmeridge Flats has the best rock pools in the Jurassic Coast National Park

ISLE OF WIGHT

Bembridge, located on the easternmost point of the island, is a good area

PEMBROKESHIRE COAST PATH

West Angle Bay is a sheltered sand and rock cove. Freshwater West is a big sand beach with rock pools at the southern end

SCOTLAND

Inside Scottish seawater lochs the tidal range is less than on a more exposed rocky shore

'Many rocky shores appear to be fairly drab, but if you take a closer look you will see an astounding range of colours'



Rough tingle or sting wrinkle on rock covered with red algae on the shore

COLOUR

MANY rocky shores appear to be fairly drab and unspectacular, but if you take a closer look you will see an astounding range of colours. Pink-coloured coralline algae, for example, can make an attractive backdrop for marine snails that live at this level.

Look for colourful backgrounds, including other rocks, that will complement your chosen subject. Wetting dry rocks with seawater can enrich the colour. For shells that have had their patina worn by being dashed against rocks, immerse them in a shallow plastic tray filled with seawater to bring out the colours. Any clear, shallow container can also be used to watch live prawns, or sea anemones attached to small rocks unfurl their tentacles.

Live lobsters are a bright blue colour and only turn red when boiled. You may be lucky enough to find a fisherman unloading his catch from a lobster pot. Finally, look for colourful seaweeds with their delicate red and green threads lower down the shore. This is especially attractive when growing out as a fringe around a rock pool, floating on the water. A popular pastime with Victorian ladies was to collect the most decorative red and green seaweed to mount on paper. I have some that dates back to 1857.

TOP TIPS

- When working on the shore, take someone with you if possible for safety
- Check the time of low tide using tide tables (see below)
- If you can, carry a spare lens and flash in a waist pack or make sure you rest a photo pack on a rock well above the beach to avoid seawater seeping in
- Use a polariser to reduce sky reflections when shooting through water
- Marine animals and plants have adapted to living at specific levels on the shore, so do not transfer them from one level to another
- Be prepared to wade into the water, so wear aqua shoes to grip rocks
- Carefully turn over seaweed to look for sea creatures beneath and try where possible not to disturb them
- Don't remove marine life from its natural habitat as it won't survive for long elsewhere
- Books such as the *Photographic Guide to Sea & Shore Life of Britain and North-west Europe*, published by Oxford University Press, is a useful resource for identifying sea creatures
- Seawater can damage camera equipment, so make sure you dry wet hands before handling photo gear



Calcareous tubes of spiroporis worms underwater

PATTERNS AND DESIGNS

THE SEASHORE is a particularly rich source for finding natural patterns and designs in rocks, among fossils and in marine life. Spiral forms exist among many species of marine snails such as winkles, whelks and top shells, and certain worms live inside spiral tubes such as the small white ones found on brown wracks, and spiral ammonite fossils occur along the Jurassic Coast of Dorset and east Devon.

Repetitive designs occur at different sizes, from tightly packed barnacles on bare rock faces to the hexagonal sections of the basalt columns of the Giant's Causeway in Northern Ireland. Look for repetitive patterns and see if you can incorporate these into a composition. Starfish, if you are fortunate enough to find them, always form beautiful shapes.



KNOW YOUR TIDES

Be sure to check the times of low water for your planned destination, and note whether they are given in GMT or BST. The website www.tidetimes.org.uk provides both high- and low-tide times for 527 locations around the UK up to a week ahead. Also, <http://easytide.ukho.gov.uk/EASYTIDE/EasyTide/index.aspx> gives the low and high tide times for a week ahead, plus a graph showing the vertical rise and fall of the tide.

amateur photographer

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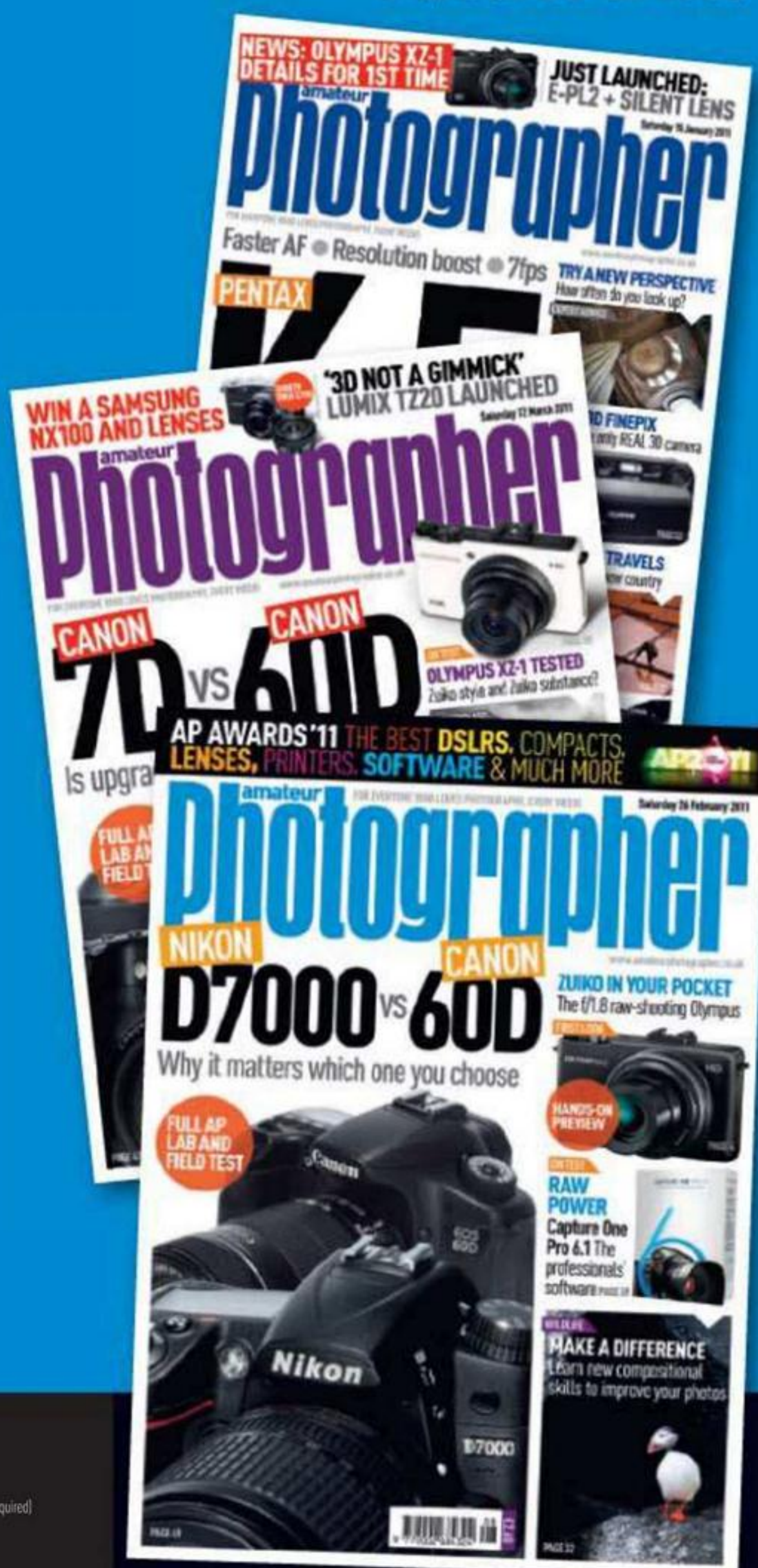
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Passion for the past

With their muted colours and blurry quality, **Doug Chinnery's** beach images have a nostalgic feel that is reminiscent of Polaroid photos. He tells **Gemma Padley** how he creates his wistful, dreamlike images

Main image:
Boy at telescope
Canon EOS 5D
Mark II, Lensbaby
Composer, 1/800sec
at f/4, ISO 100

Inset: Funfair
Canon EOS 5D
Mark II, Lensbaby
Composer, 1/400sec
at f/4, ISO 100

A SPINNING Ferris wheel, coloured beach huts and a cluster of deckchairs are just a few of the subjects to cross landscape photographer Doug Chinnery's lens. Doug, who lives in Worksop in Nottinghamshire, has been photographing professionally for about five years, although he has been taking pictures since he was a child. While his daily work involves running photography workshops, one-to-one tuition, lecturing and providing landscape images for clients, in his spare time Doug likes to push the boundaries of his creativity even further.

'I've always been a keen landscape photographer,' says Doug, 'but over the past

couple of years, while producing commercial landscape images, I've developed a passion for artistic landscape photography. There is a lot of competition among professional landscape photographers for a limited amount of work but, in terms of fine-art landscape photography, there's an opportunity to develop work that can't be replicated so readily.'

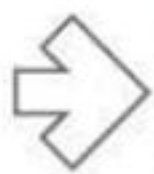
Doug's aim is to create images that hark back to days gone by, evoking childhood memories. He reminisces about the appeal of faded Polaroid photographs and other film prints. 'I started looking through some old photographs I had in the attic, which I'd

always dismissed as snaps,' he says. 'But as I looked at the pictures, certain images stood out and sometimes the composition was quite good. It's this somewhat whimsical, retro look with the faded colours that I'm trying to create.'

Doug achieves this nostalgic look through the subjects he chooses and the various techniques he employs, such as desaturating the image or adding textures he has collected (see page 36). 'I remember photographing a row of beach huts one day, and when I got home I tried desaturating the colours and experimenting with textures,' he explains. 'The nostalgic style developed from there. I try to create a dreamlike state in my images. I want viewers to think back to their childhood and be reminded of a time when things were perhaps more innocent. The images are also slightly melancholic. If I'm shooting in misty, grey conditions, they may have a tinge of sadness.'

'I like to trigger a story process in people's minds,' he adds. 'For example, the image of the boy looking out to sea through a telescope [main image] might evoke childhood dreams of faraway travel, or the Ferris wheel image [inset] might trigger a memory of the excitement of the funfair.'





SUBJECTS AND LOCATIONS

Shooting mainly in the UK, most often between Spurn Point in Humberside and Saltburn-by-the-Sea in North Yorkshire, Doug explains the wealth of compositional opportunities available along the British coast. 'The seaside is full of great subjects – people sitting on deckchairs under umbrellas, for example, or fairground rides,' he says. 'I'll often go to a location with something in mind, but I'll adapt my ideas depending on what I find on the day. I might see a building, such as a beach hut, a caravan or a hotdog stand, that can be an eyesore and imagine I'm looking at them 40 years ago. Sometimes the buildings themselves are enough to evoke emotion even if there are no people in sight.'

Doug stresses the need to find a suitable subject and 'work' the scene. Then, he says, you can experiment with the images once at home. 'You have to be selective in the subjects you choose,' he says. 'If I find a subject that I think has potential, I'll work the scene hard – shooting from different perspectives, coming in close, filling the frame, staying back – to create a variety of compositions. I'll take a lot of images and usually there are at least a couple that leap out. These are the ones I'll process.'

Doug stresses the importance of being sensitive to people's feelings. 'The main issue is how people feel towards photographers shooting at the seaside,' he says, 'particularly where there are children. You have to be careful not to do anything to cause upset and it's important to bear this mind when you're photographing.'

Even if the weather is dull, Doug will head out in search of image-making opportunities. 'I really like shooting in poor weather,' he says. 'Landscape photographers always talk about the golden hour – first thing in the morning or last thing in the day – but I've learned over the past couple of years that, in my opinion at least, there's no such thing as bad light. In fact, if I can find a bit of drizzle and fog, I'm



happy. I like the softness of the light and the texture in the clouds. Poor weather suits my subjects because it helps to create that nostalgic look of images taken on a rainy family holiday at the seaside.'

When on location, Doug views each scene as a landscape photographer would, checking the exposure and using the principles of composition. He then plays the waiting game. 'Quite often I'll set up the camera in position, work out how the subjects could be placed in the frame and then wait for my chance to take the picture,' says Doug. 'Sometimes I'll wait for a person to walk to a certain point in the frame or walk out of shot completely. You have to put yourself in the right situation and wait for events to unfold. The images that work the best are often the spontaneous ones – the moment when the light is perfect and the right person just steps into the frame.'

SETTINGS AND EQUIPMENT

Using mainly a Canon EOS 5D Mark II, Doug carries a range of lenses with him to

Above: Caravan

Canon EOS 5D Mark II, 45mm, 1/160sec at f/2.8, ISO 100



Left: Seafood hut

Canon EOS 5D Mark II, 24-70mm, 1/200sec, ISO 100



cover all opportunities, including 16–35mm, 24–70mm and 70–200mm optics, plus 24mm and 45mm tilt-and-shift options and a 50mm f/1.4. For his artistic images Doug mostly uses his tilt-and-shift lenses, the 50mm and a Lensbaby. 'I often use a 45mm tilt-and-shift lens to deliberately blur part of the image, which creates an unusual feel,' he says. 'The image of a caravan [above left] was taken using a tilt-and-shift lens.' Doug also likes to use a Lensbaby to achieve a blurred effect. He used this for the image of a seafood hut (left). 'I'll visualise the scene and attach the lens I feel will be most appropriate,' he adds. 'It's experience and gut feeling that help me to decide. I may look at a scene and realise it needs the soft look of a pinhole adapter or the heavy blur of a Lensbaby.'

'There is a temptation with this sort of photography to attach a long lens and stay well back in an attempt to go unnoticed,' adds Doug, 'but I find doing this detracts



from the immediacy of the image. The kind of images I'm trying to create hark back to those taken on old 35mm cameras with 50mm lenses – there's something about the perspective of this lens that has a certain immediacy. The mid-range focal length is very much what the eye sees. It helps the viewer to feel like they are part of the scene.'

Doug captured his image of children playing on the beach on an overcast day (above) using a pinhole adapter – a body cap with a metal disc inside that has a minute hole in it, and which fits onto the digital camera body. In this image the sea and figures become soft and abstract.

'If I'm using the pinhole adapter and am shooting handheld, I tend to deliberately blur the image by moving the camera during the exposure to create a dreamlike effect,' he says. 'Because the exposures are so long, it would be impossible to achieve a sharp image shooting handheld. I like to recreate that feeling when you've just woken up

'A lot of my images feature subjects that other photographers might not take'

and everything seems a little blurry.

'As a landscape photographer you're fanatical about achieving a precise exposure, the best depth of field and a sharp image,' Doug continues. 'But with this type of landscape photography I forget all these things. I don't mind what rules I break. Sometimes I'll even defocus the image on purpose. This is why when you're trying these techniques you need to take a lot of images, as the majority won't work. You might take 100 photographs and come back with one that works. You have to be prepared to forget everything you've learned. If I take just one great image that really moves me it has been a worthwhile shoot. If I get two or three great images I'm over the moon!'

Children playing
Nikon D300,
pinhole adapter,
1/5sec, ISO 200

COMPOSITION

Part of the skill in creating images that are unique is down to visualisation and looking for scenes that may have compositional potential, explains Doug. 'You've got to train your eye to see things, and to spot the potential in an image,' he says. 'Gradually, you start to develop a sixth sense for what works and what doesn't. A lot of my images feature subjects that other photographers might not necessarily take. As always, it comes down to use of light and composition. I try to previsualise how the image might look once I've worked on it.'

Doug sometimes crops his images to a square as he favours the look of this format. 'There's something about the way the square crop constrains the image that appeals to me,' he says. 'You can use it to make the picture look unsettling. I also like using symmetry in my images, perhaps by placing the subject right in the centre of the frame.'





EDITING

While much of what Doug does to create his images is achieved during shooting, post-processing is also an important part of his workflow. Importing the images into Adobe Lightroom 3, Doug uses the Vibrance and Saturation sliders to tweak these aspects of the image. 'I might also use the colour sliders to adjust the colour balance, for example, reducing some of the vibrant reds in a picture,' he says. 'As I'm looking at the screen, I'm trying to achieve that faded look of images taken on Kodachrome 30 years ago or prints that have been placed in an album and have lost their vibrancy.'

'I'll then import the image into Photoshop and use Levels and Curves to adjust the contrast, and sometimes add a slight vignette. I also use Nik Colour Efex Pro (www.niksoftware.com). Plus, I'll add textures that I've taken while out photographing. If I see a wall covered in flaking paint, for example, or a rusty door, I'll take a picture so I can overlay the texture onto another image at a later date. I've built up a library of about 300 textures. To apply a texture, I'll open the image in Photoshop and drag the texture onto the image to create a layer. I'll then use the blending modes to decrease or increase the opacity of the layer mask in certain areas of the image until I have the effect I want.'

'I see the raw file or the transparency as the raw material that you can use to create a work of art,' he explains. 'As far as I'm concerned, there is latitude to play around with the image.'

Although Doug has been producing his images digitally, he is rediscovering how to create these effects using film cameras. 'I used to shoot film many years ago,' he says, 'and to take my images to the next level I need to explore film again. There are limitations to how nostalgic you can make an image look working digitally. I'm kind of doing things in reverse,' he laughs. 'I've just bought a medium-format camera. I want to be on the cutting edge of all things old!' **AP**

Beach shelter

Panasonic Lumix DMC-LX5, 1/160sec at f/4.5, ISO 80

GET THE LOOK

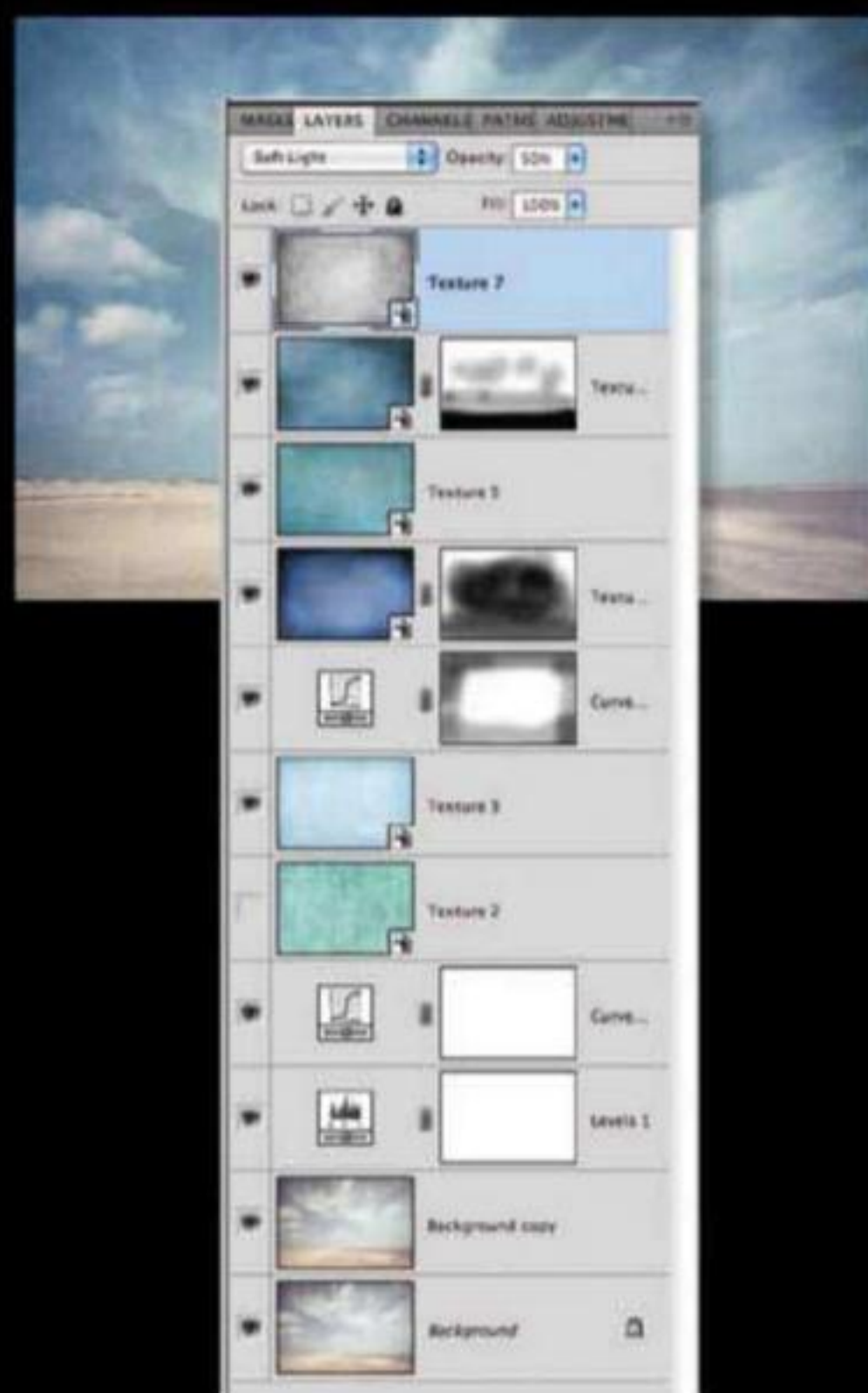
Doug explains how he gives his seaside images that nostalgic, faded look using layers and textures



1 To create my desaturated, textured nostalgic look, I use the following approach. First, in Lightroom, I lower the Vibrance and Saturation sliders to remove some of the colour.



2 In Photoshop, I then start dragging different layers from a texture library of more than 300 I have created on top of the base image. As this screenshot shows, I use masks to adjust the effect in areas of the image and combine the textures using the blending modes in the Layers panel. The four most common blending modes I use are Multiply, Screen, Overlay and Soft Light. I also adjust the opacity of the texture layers to get the look I need. This shot shows the final image with the layers panel unflattened. You have to be prepared to experiment with textures to learn the effects produced, but it is an enjoyable and creative process.



3 Finally, when I have the look I am after, I flatten and save the image.

To see more images by Doug, visit www.doughinnery.co.uk

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Marcin Bera Dorset

Marcin began taking photographs a few years ago and was immediately struck by the wealth of potential within the medium. Although his interest initially lay in sports photography, it wasn't long before he realised his real passion was landscape and water imagery. 'It doesn't matter if it's the sea, a lake or a river,' says Marcin. 'I'm fascinated by any location where water is found. I'm especially taken with how light interacts with these spaces.' In the future, Marcin would like to explore 'the cold regions of our planet'.

Snowdonia

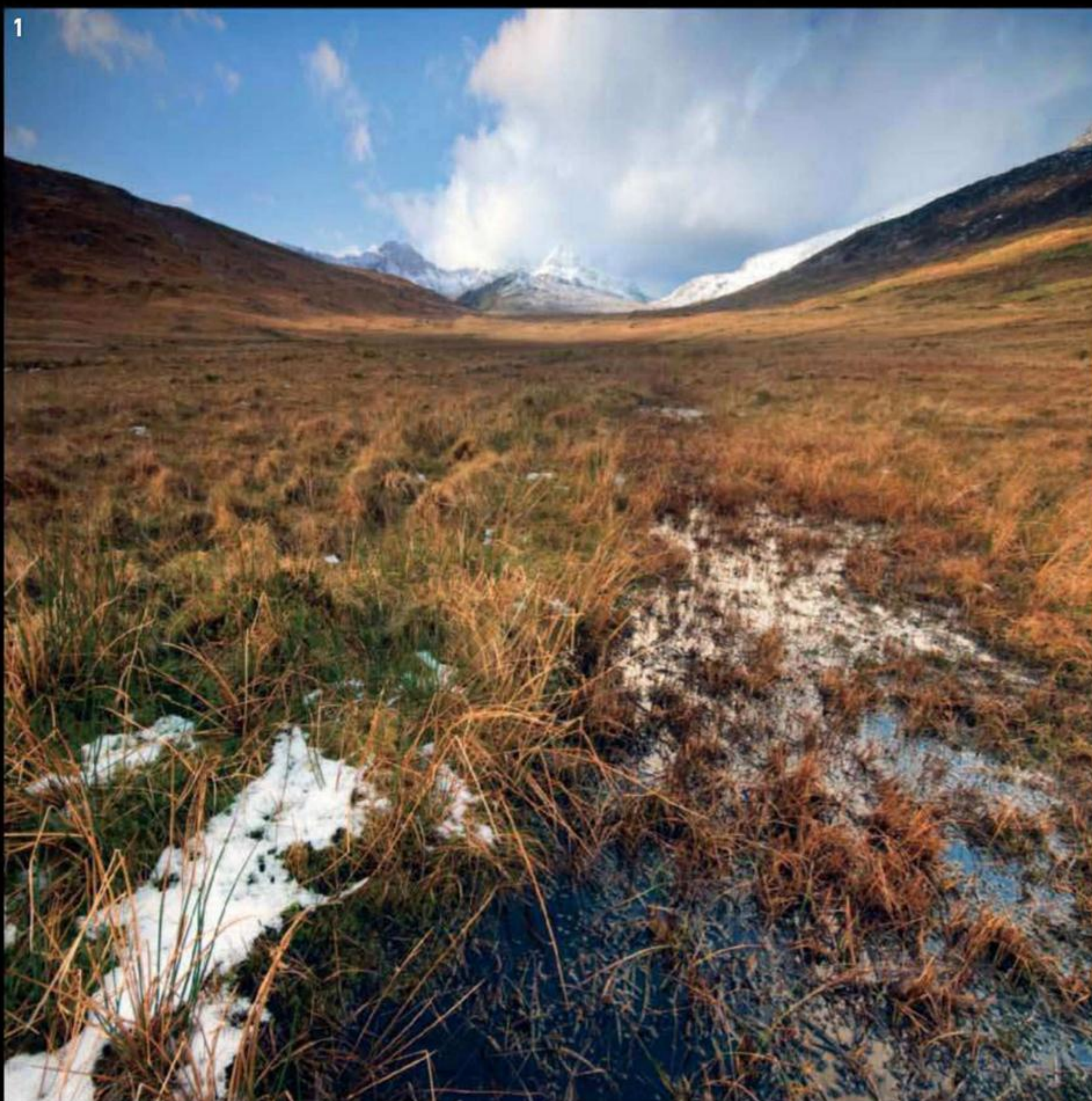
1 The snow in the foreground mimics the clouds – both elements balance and frame the overall composition

Nikon D200, 10-20mm, 1/10sec at f/8, ISO 200, polariser, 1.2 ND grad filter, tripod, cable release

Jurassic Coast

2 Marcin has combined two exposures to create this scene of the ocean and sunset

Nikon D200, 10-20mm, 1/3sec and 4secs at f/22, ISO 100, polariser, tripod, cable release



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This is proof that combining exposures doesn't have to mean over-the-top HDR effects. The technique has allowed great detail in the rocky foreground while keeping a moody sky, culminating in a calming and well-composed image.



Jürgen Warshun Devon

Jürgen began experimenting with photography using an old 35mm SLR. In 2007 he bought his first DSLR and this is when photography began to take up more of his time. He studied various books and magazines to learn all he could about exposure and composition, and today he owns two DSLR bodies and ten lenses. His favourite subjects to shoot include landscapes, animals and flowers. However, a large majority of his work focuses on portraiture, mostly in outdoor locations using natural light. All the images here were taken in the Dominican Republic.



Playing on the street

1 The use of shadows as a compositional feature is particularly effective here

Sony Alpha 55, 1/125sec at f/11, ISO 100

Hide and seek

2 The child's eyes peeking through the cactus is a component that pulls you straight into the image

Sony Alpha 55, 1/80sec at f/4, ISO 100

Shadow lands

3 The two shadows present an element of mystery as we question who the people are and what they're discussing

Sony Alpha 55, 1/160sec at f/5.6, ISO 100

Look at me

4 This deceptively simple shot draws you in through the body language and interaction of the children

Sony Alpha 55, 1/500sec at f/3.5, ISO 200

3



4





Monodactyla micro moth

1 The colour and delicate form of the moth have been illuminated nicely by the use of the pop-up flash on Frank's Sony Alpha 200

Sony Alpha 200, 30mm macro, 1/60sec at f/18, ISO 100

Barred straw moth

2 Capturing the moth against the dark background of the leaf really brings out the natural camouflage of the body

Sony Alpha 200, 30mm macro, 1/60sec at f/10, ISO 100



Frank Brooks

Angus

Frank has been interested in wildlife photography for a number of years. 'The subject is inexhaustible and leads to some fascinating photography,' says Frank. This has led him to study insect life and build up a body of macro work. In particular, he has been working at the Scottish Natural Heritage Reserve near St Cyrus and the organisation has used some of his photographs to illustrate their literature. The shots on this page were achieved by attracting the moths to a light.

Angle shades moth

3 The patterns on this moth's wings are breathtaking, and Frank has used flash to make the moth appear almost as if it is suspended in mid-air

Panasonic Lumix DMC-FS7, 1/60sec at f/2.8, ISO 80



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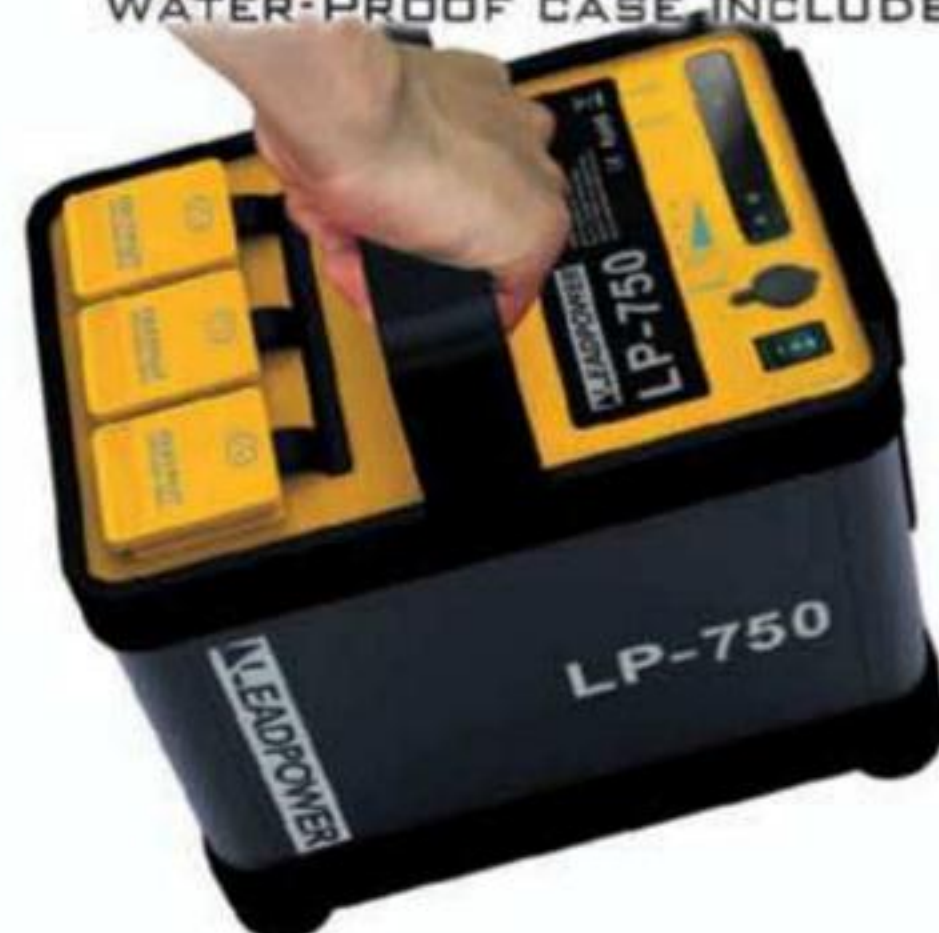
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The house by the tree

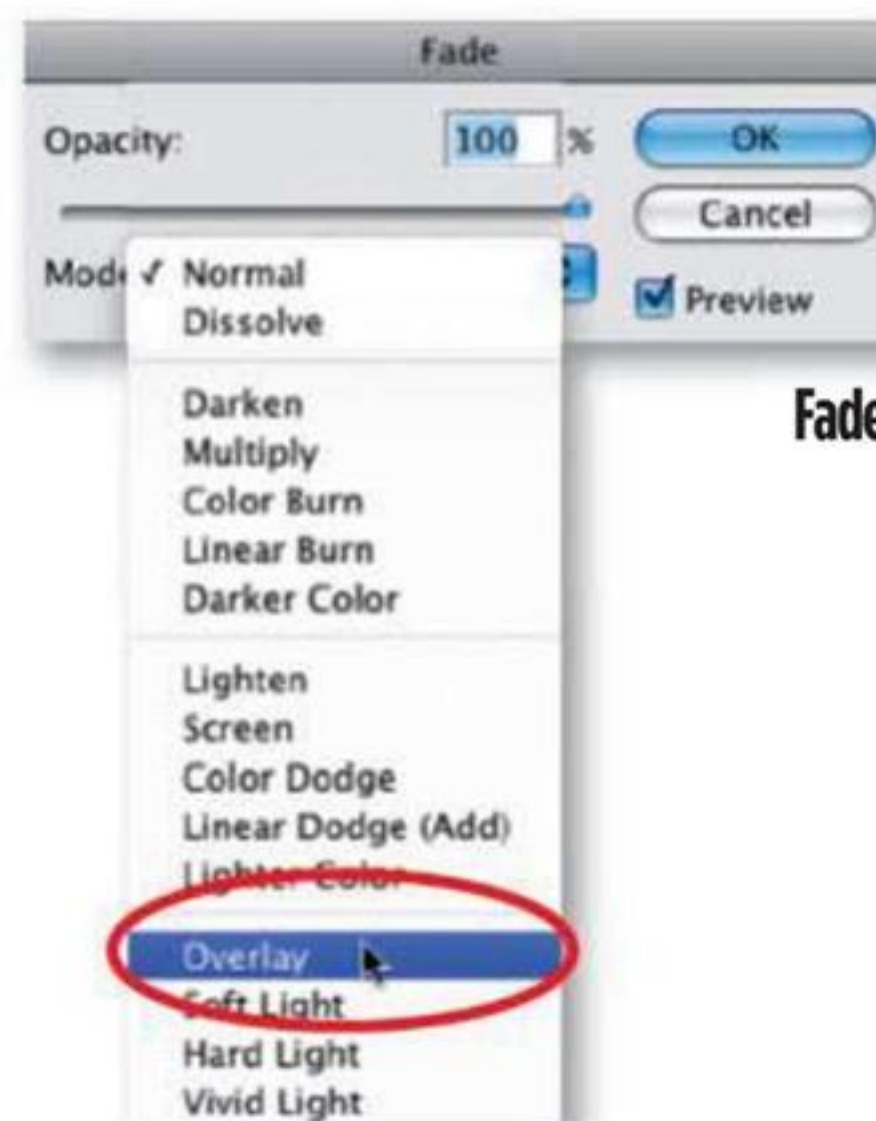
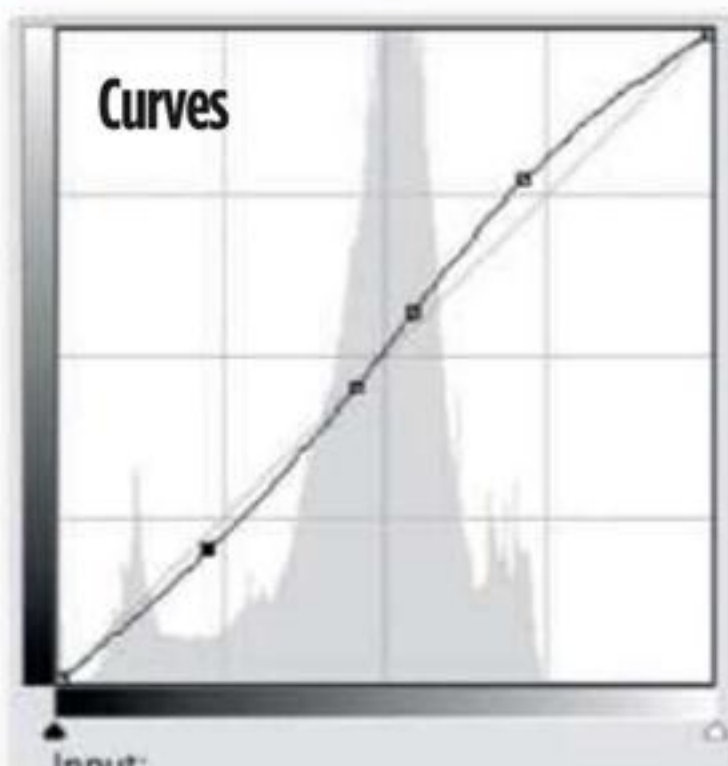
Hemamalini Ketha

Canon EOS 400D, 50mm macro, 1.200sec at f/5, ISO 100

THERE'S a very nice atmosphere about this picture, and even though I now know it was shot in southern Minnesota in the USA, it reminds me of Scandinavia. It has a very appealing simplicity, some nice lines and an interesting sense of scale. I'm not usually one for adding a black border to a picture, but here I think it works very well.

I can't help feeling, though, that the contrast is perhaps a tad too soft, and the house and tree blend a little into the background without letting themselves be known. The subjects are also soft, in the resolution sense of the word, possibly through camera shake.

My first act here was to increase contrast using the Curves tool. There is no need to touch Levels as the exposure is about right – we just need to brighten light midtones and darken darker midtones to create a bit more tonal separation. You can see from the curve shown that I've worked the contrast around



the midpoint, and then used a pair of points further out to restrain the impact on more extreme tones, essentially ensuring that light tones don't get too bright and that dark tones don't fill in.

When dealing with clean-cut lines, such as the roof of the house against the grey sky, we have to be careful of the method we use in sharpening. Unsharp Mask will often leave telltale halos that will diminish the sense of realism. Instead, I have used the High Pass Filter (Filter>Other>High Pass) set to 2 pixels, which is then faded (Edit>Fade) to the Overlay blending mode. This can also be done as a separate layer and blended that way.

The result is a picture that appears clearer, and in which the graphic elements now have a little more life. I think it's a great shot.



'The contrast is perhaps a tad too soft, and the house and the tree blend a little into the background without letting themselves be known'

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CAMLINK

Old Nice in rain Brian Dowling

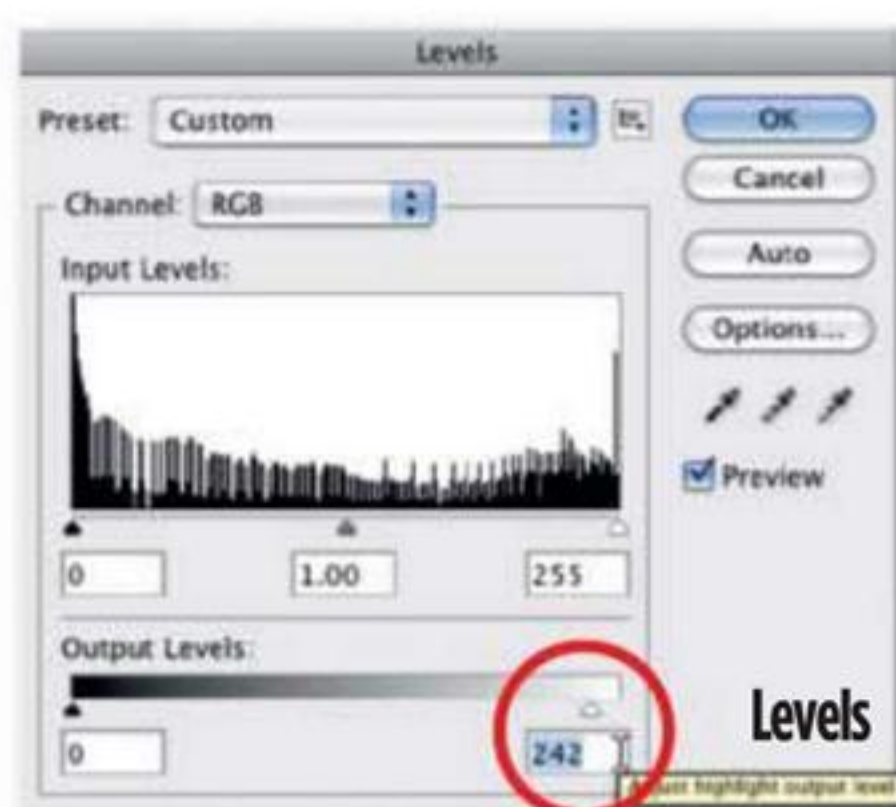
Casio Exilim EX-Z40,
35-105mm (equiv), 1/40sec at f/4.8

I LOVE rainy days for exactly this reason – light reflecting on pavements and creating wonderful silhouettes and shadows. Brian has done well to capture the scene here, as this kind of scenario changes from second to second, and before you know it your subjects have disappeared beyond view. Unfortunately, Brian hasn't spent time making sure his shutter speed

was fast enough to counter camera shake in the low light. Ideally, we'd have a high ISO setting, despite the noise, for sharp pictures.

There's not much to be done about a lack of sharpness, but sometimes a little boost of contrast can take the edge off things. I've used Curves to enhance the midtone differences, and then controlled the bright highlights with a shift of the highlight output slider in Levels. The picture now appears sharper, but the amount of very dark and very light tones in the image is far from ideal.

It's a shame, as this could have been a good picture. The lady is almost in the ideal spot, but the right side of her umbrella is just connecting to the buildings – which reduces the sense of her separation – while the other figure is a bit of a distraction. I'd have waited for the right people to walk through the ideal spot in the frame. You'd get wet all right, but that's the price you have to pay.



'Brian hasn't spent time making sure his shutter speed was fast enough to counter camera shake'

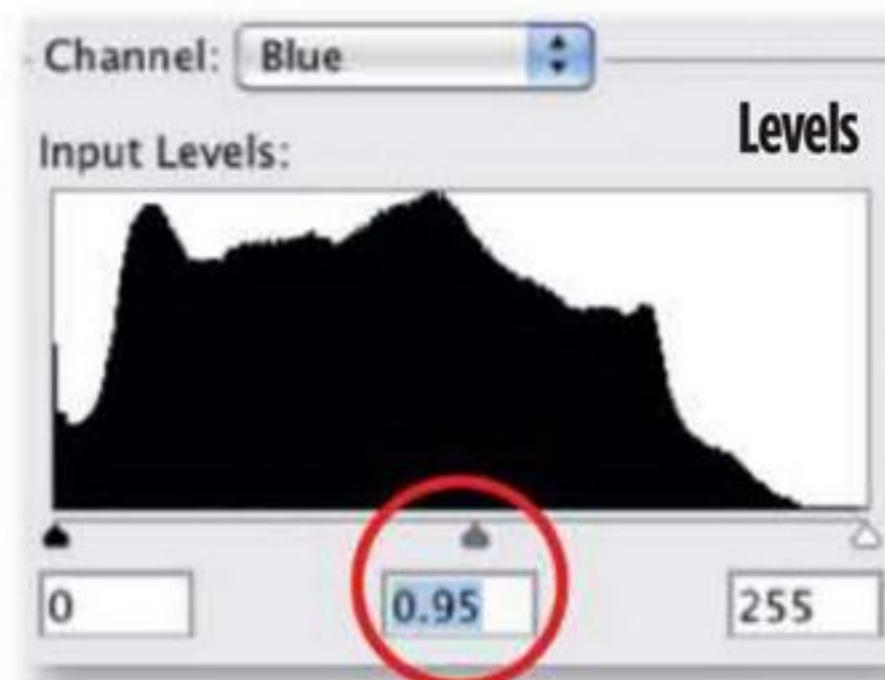


Himley Park Darren Foxall

Nikon D300S, 24-85mm, 1/640sec at f/11, ISO 800

WHAT a wonderful scene. Darren has really made the most of the leading lines in this parkland vista, and the people walking give us an excellent point of focus while we

appreciate the frosted branches that frame them so well. The cross-lighting works brilliantly, at the same time emphasising the roundness of the tree trunks and undulating



the tones as we stride down the path from the foreground into the distance.

The panoramic crop contains the information very well and keeps us focused on what Darren wants us to see, while at the same time conflicting with the up/down nature of all the other lines in the image.

The picture feels very cold (after all, it was a frosty morning), but even the streaks of sunlight are bluer than one might expect. Using just the Levels tool I have added warmth to the midtones by shifting the mid-slider to the right for the blue channel and to the left slightly for the red channel – thus adding red and yellow to the centre of the histogram. We still have the contrast of cool and warm, as shadows and highlights maintain their blue/cyan winter coat, but the effect is to emphasise that delightful feeling when the sun hits your face on a winter's day.

This is a lovely shot – and my picture of the week.



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AP Testbench

Over the next few pages we present this week's equipment tests and unique pointers

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BENRO'S B-series ball heads are lightweight and compact, so they complement smaller, traveller-style tripod legs perfectly. The B00 is the smallest in the range at 84mm in height and weighs a mere 250g. Knobs to control the universal quick-release plate, ball lock and panning are equally compact, too. A maximum load capacity of 6kg is suitable for a professional DSLR with lens, such as a Nikon D3S and 24-70mm f/2.8 optic. To ensure level shooting, a bubble level is fitted to the top of the head.

In operation, the B00 provides fluid movement. The tension for the ball lock can be adjusted gradually, although it is hard work to get the knob fully tightened and achieve minimal head drift. Panning is smooth and the marks on the head indicate every 5°, which helps compose precise panoramas. The supplied tripod plate is conveniently secured by either an Allen key or a coin, although it is easily scratched by the 1/4in screw. The B00 achieves a good balance between compact size and impressive strength, which makes it ideal not only as a travel option, but for small and large DSLR cameras alike. **Tim Coleman**



Amateur Photographer
A compact and strong ball head that is ideal for all DSLR models



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LASTOLITE'S

Micro Apollo 45° Mark II softbox is designed to soften the flashlight produced by a hotshoe flashgun. It is attached quickly and simply by stretching the elastic around the flash head for a secure fit. When not in use, the softbox folds flat and can be stored in the included pouch, although its 20x13cm (8x5.5in) surface area does not fold to a smaller size. A larger 60° version is also available for £32, and has a surface area of 25x18cm (10x7in).

Light diffusion from a softbox is particularly effective when used at close proximity. Harsh shadows produced from direct flash are softened well with this device. There is an equivalent light loss of 1 1/2 EV with the diffuser in place. Its elastic fix is quicker to attach than the Velcro found in many other similar products, including the Mark I version, although this does mean the product is not suitable for hammerhead-style flashguns. The Apollo is just the right size and depth, and did not interfere with the camera lens. Compared to similar products, it is reasonably priced, too. **Tim Coleman**



Amateur Photographer
A hotshoe flashgun softbox that is both lightweight and quick to attach



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Sony NEX-C3

The latest compact system camera featuring a 16.2-million-pixel APS-C sensor and slim, lightweight body.

AP 25 June

Tamron AF 18-270mm f/3.5-6.3 Di II VC PZD

Tamron's updated mega-zoom now features a piezo ultrasonic motor for fast, precise and silent focusing.

AP 25 June

Samsung WB700

This ultra-slim travel compact with 18x zoom (24-432mm equivalent) has manual controls and a 14-million-pixel sensor.

AP 25 June

Sony Alpha 35

Replacing the Alpha 33, this 16.2-million-pixel translucent mirror camera offers an impressive range of features and functions.

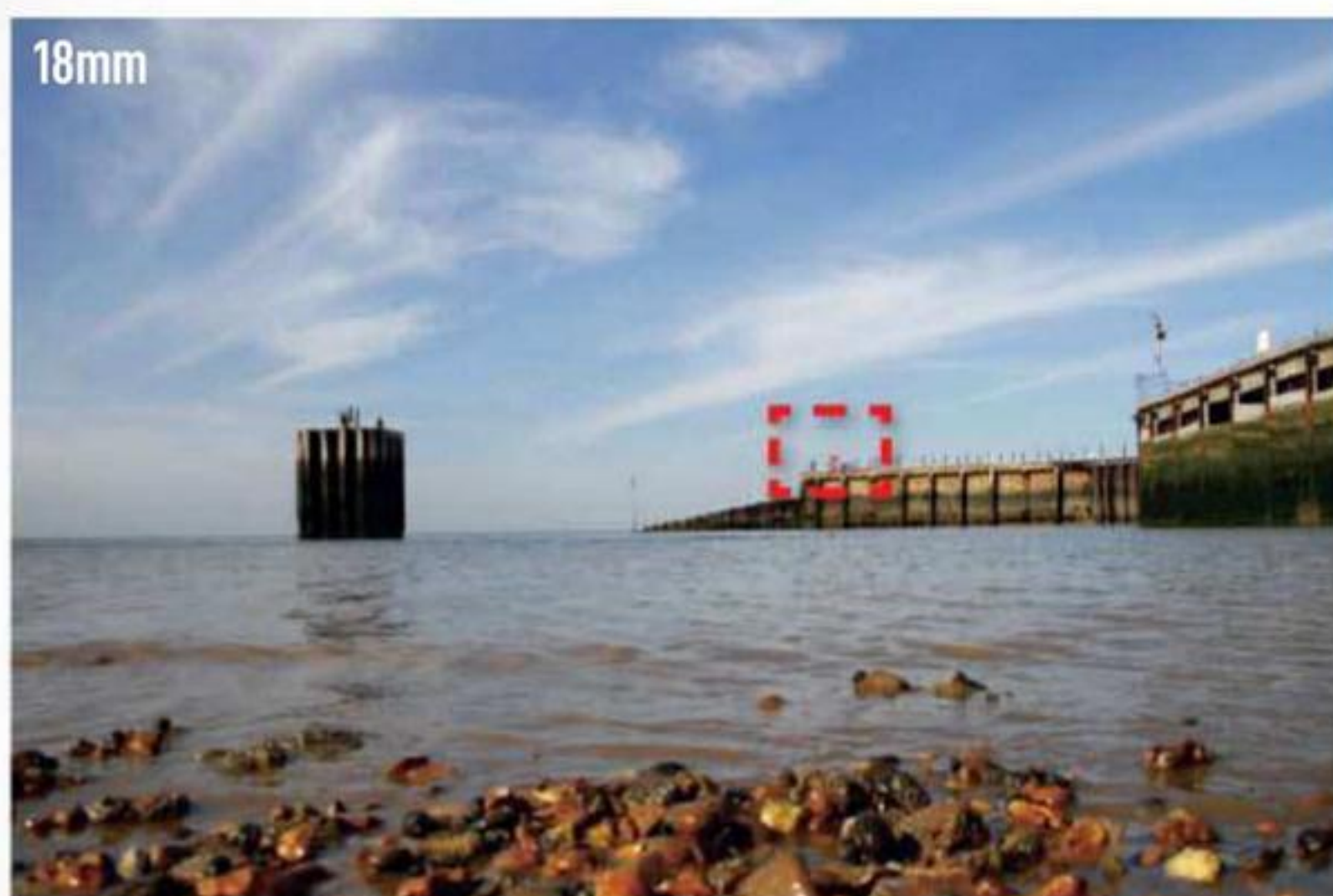
AP 2 July

Sony Cyber-shot DSC-HX9

The latest advanced compact from Sony features a 16x zoom, manual controls, 3D shooting and a 16-million-pixel Exmor R sensor.

AP 9 July

Travelling light



Lighten the load this summer with the new **Tamron AF 18-270mm f/3.5-6.3 Di II VC PZD** superzoom lens

WHETHER you are spending a day on the beach, a long weekend in Europe or travelling to a far-flung corner of the world, heavy camera kit can weigh you down. Constantly changing lenses to get the images you want isn't the most relaxing way to spend your holiday. However, there is a convenient single-lens solution that will ensure you return with some memorable photos.

A superzoom lens, such as the Tamron AF 18-270mm f/3.5-6.3 Di II VC PZD, is the ideal solution. While many superzooms have only an 18-200mm focal length, the extra reach of this Tamron optic offers the equivalent field of view of a 27-405mm lens on a full-frame sensor. This makes it great

The 15x zoom range makes the Tamron 18-270mm lens ideal for both wide and telephoto images

Tamron AF 18-270mm f/3.5-6.3 Di II VC PZD in Canon and Nikon fit.
Tamron AF 18-270mm f/3.5-6.3 Di II PZD in Sony fit

for almost any type of travel photography, from wideangle landscapes and candid portraits to telephoto wildlife shots, without ever having to change lenses.

The latest version of the Tamron 18-270mm is the world's smallest and lightest 15x DSLR zoom lens. It weighs just 450g and is 88mm long, meaning it won't weigh you down while you are travelling. Added to this, the lens has a PZD (Piezo Drive) internal AF drive motor, which is both fast and quiet,

and it features Tamron's highly regarded VC (Vibration Compensation) optical image stabilisation. This allows images to be taken at a shutter speed of 1/30th of a second, even when the lens is set to its 270mm focal length.

With a street price of around £500, the Tamron 18-270mm lens is as affordable as it is convenient, especially with Clifton Cameras currently offering a free 62mm UV filter and LensPen to accompany the lens.

THE TAMRON AF 18-270mm f/3.5-6.3 Di II VC PZD superzoom lens is available from Tamron Super Centre Clifton Cameras for £499.99 (RRP £644.30) and includes a **FREE Kenko filter worth more than £20 plus LensPen DSLR Pro Kit worth £25. Also includes a five-year manufacturer's warranty.**

CLIFTON CAMERAS, 28 Parsonage Street, Dursley, Gloucestershire GL11 4AA.
Visit www.cliftoncameras.co.uk or call 01453 548 128.

cliftoncameras.co.uk

AP's alternative guide to...

Coastal photography

If you are planning a trip to the beach with your camera, don't be drawn into taking the same old photos. We show you how to avoid the ordinary and produce something special

WHEN the weather is warm, thousands of us take to the British coast to enjoy the sunshine, whether it's to lie on the beach, paddle in the sea or indulge in a traditional fish and chip supper. All this entertainment is great fodder for photographers, with no shortage of photo opportunities among the smiling faces and brightly coloured buildings. So much so, in fact, that almost every photographer who comes back will end up with a similar collection of images.

If you're willing to look a little harder, though, you can capture a scene with a difference. By avoiding the clichés and finding the alternative shots, you can produce far more interesting results. So, in this guide,

we've looked at three main subjects that you can turn your hand to, with a range of ideas to try the next time you're by the sea.

KIT

The first place to begin is with your choice of equipment, which can in many ways dictate the type of shots you are going to achieve. Although it is tempting to carry your entire camera and lens collection with you, by limiting what's in your camera bag you will be forced to find new ways to do things. For instance, taking just a prime lens will mean using your feet more to find the right composition, while opting for a compact camera

could mean finding new ways to be creative.

Wideangle lenses are a popular choice for coastal scenes as they allow you to get more of the vast shoreline in your shot, although going too wide can leave you with a bowed horizon. Longer lenses have their place, too, especially for shots of people or details, and if you want to study details and textures a macro lens is almost essential.

While it can be cumbersome to carry, a tripod will expand your possibilities, especially when shooting at dawn and dusk, or any long-exposure work. Graduated neutral density filters (ND grads) are useful on bright days as they allow you to balance the bright skies and the darker land. Another great creative filter is the solid neutral density, as these allow you to lengthen the exposure time or use larger apertures to achieve a shallower depth of field. For exposures beyond 30secs, most cameras require the use of the bulb mode and the shutter button held down, so a shutter cord or remote release is useful for avoiding any movement.

When you're venturing out onto the beach, make sure your equipment is protected as sand and seawater can cause serious damage to cameras and lenses. Use a large camera bag to protect your kit and avoid placing it on the sand. Also, pack a small towel or cloth that you can use to clean the camera before putting it back in the bag. Rain covers or protective waterproof cases are worth considering if there is a risk of sea spray or the camera falling into the water. However, a plastic bin bag with a hole cut in it to poke the lens through can work as a cheap alternative and will give some basic protection.



Daytime long exposures

Pristine empty beaches are a photographer's dream, but by lengthening your shutter speed you won't need to stray far from the action. **Mat Gallagher** explains

COASTAL landscapes are a popular subject for photographers and the UK has plenty to choose from. However, we often shy away from popular tourist spots in favour of quieter, more remote locations. Yet by doing this we could be missing out on a number of opportunities, as including man-made objects can give the scene interest and make them more photogenic.

Although photographers such as Martin Parr thrive on having people in the scene, a nice coastal landscape is often best without them – which can be tricky in high season. Shooting at dawn or dusk is the ideal time to find a deserted beach and it is also likely to give you the best light. In the summer, sunrise can be extremely early and in many parts of the UK it will be light at 4am, so a late sunset is generally preferred.

Check the sunrise/sunset times of your chosen venue on a website such as www.tidetimes.org.uk before you venture out, and look on maps to determine where the sun will rise and fall. Some locations will give a better composition in the morning and some in the evening, particularly if the beach is facing east or west.

Shooting at dawn or dusk will result in long exposures, so a tripod is essential. Check the tide times, too, as a low tide is likely to give a more pleasing composition – but beware of heading out too far if the tide is coming

back in. If you are including the sun rising or setting in your image, don't look at it directly through your viewfinder. Instead, use your camera's live view or image review process.

Overcast and stormy days might not be great for sunbathing, but they can be perfect for photographers. At these times the light is more diffused and the exposures of the sky and sea are more evenly matched. These ideal shooting conditions are often fleeting but, with a little planning, even a busy beach on a sunny day can be turned into a serene coastal scene. By using a strong neutral-density filter, combined with a small aperture, you can slow the shutter speed down long enough so that anything that is moving, including people, becomes a blur. By using a filter, the beach empties and the rough sea becomes milky calm before your eyes. Although long-exposure techniques are common in low light, getting the same result at midday can produce an eerie effect.

USING A 10-STOP ND FILTER

Most ND filters come in 1, 2 or 3-stop versions, reducing the amount of light that reaches the sensor or negative by a corresponding amount. For more extreme effects these filters can be stacked together, so a standard set of three filters (1, 2 and 3-stop) can create up to 6 stops of light reduction. However, with so much glass to

pass through the light is more prone to flare and reduced sharpness.

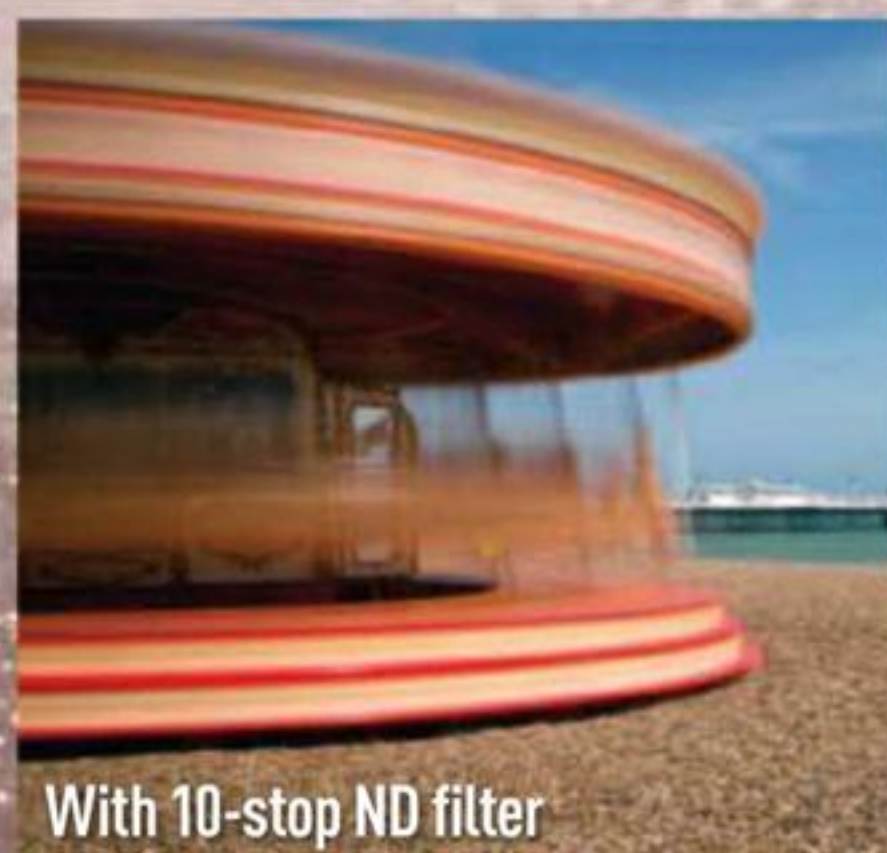
One recent addition to a number of ND ranges is an impressive 10-stop filter. This looks almost opaque, but in providing 10 stops from one piece of glass it can offer superior optical performance.

The B+W 110 ND 3.0 neutral density filter, for example, offers 10 stops of light reduction, or a 1,000x filter factor. Due to the level of filtering it produces a slightly warm-toned image, but this can be easily adjusted in the white balance settings either in-camera or afterwards in raw conversion.

Once the filter is placed on the camera it is not possible to see through the viewfinder, so you should compose your image and focus before attaching it. Although TTL (through-the-lens) metering will still work, this seems to underexpose by between 2 and 5 stops, so it is best to manually adjust from a reading without the filter. A shot metered at f/22 for 1/60sec would then become 15secs with the filter attached. However, for some scenes 11 or 12 stops of adjustment may be required, so it is best to bracket or check the LCD screen. Activate the shutter using the camera's self-timer or a remote release to minimise movement, and make sure the tripod is locked off and sturdy. Such extreme changes in exposure time can produce great results even in very bright conditions.



Standard shot



With 10-stop ND filter

The standard daytime shot (left) is transformed by using a 10-stop ND filter (right)

'Shooting at dawn or dusk will result in long exposures, so a tripod is essential'



SCENES TO CONSIDER

Once your exposure goes beyond about 15secs, any people walking through your composition will disappear. However, those sitting and standing still will remain in the image. Water and clouds will blur into a solid colour, so windy and stormy days will give the best results. To make the most of the technique, find a location with at least some movement so this stands out in the final image. Composition is still key, so make sure there is both foreground interest and a straight horizon. Well-known locations that are known to be busy can be fun to work with as you make them appear deserted.

Shooting people

Rather than just taking snapshots of your friends and family, why not spend some time observing a few of the other characters you find at the seaside?

Richard Sibley offers some alternative suggestions

AS WELL as shells, sandcastles and sunsets, snapshots of family and friends are among the most popular seaside images. However, if you look a little closer there are other people besides the day-trippers and holiday-makers. For many, the beach is a

working environment. Ice-cream sellers, deckchair vendors, lifeguards and fishermen all make a living from the seaside, and they make interesting subjects, too. Just follow our tips on these pages and you can achieve great documentary pictures on the beach.



GET IN CLOSE

AS ROBERT Capa famously said, 'If your photographs aren't good enough, then you aren't close enough'. Using a wider focal length lens puts the viewer in the picture, giving the image more context. Often, striking up a conversation with someone will make him or her more at ease with you taking photos. For instance, the photos of this fisherman came about by simply having a friendly chat with him. In no time at all the photographer was on the boat taking some great documentary images of him going about his daily work.

USE A TELEPHOTO LENS

SOMETIMES getting in close simply isn't an option, and if you are trying to take a candid image it can cause the subject to change their behaviour. In these situations it is better to use a telephoto lens. In fact, a superzoom lens with a wide and telephoto range will provide you with the best of both worlds.



TIMING IS EVERYTHING

BY LUNCHTIME on a summer's day, beaches will be packed with tourists enjoying the sunshine. However, some beaches have a very different appearance if you walk away from the tourist areas. Many British coastal towns have a fishing industry that comes alive before the sun even comes up. In the summer fishermen will often take their boats out as early as 3am, and will be in with their catch when most of us are just getting up. This is the perfect time for taking images of fishermen hauling in their nets and preparing their fish to be sold. If you aren't keen to get up this early there is still activity later, as fishermen sell their catch, often from huts or shops on the seafront, or prepare their nets and boats for the next day's work.



CAMERA SETTINGS

DON'T be scared to set a high sensitivity, especially if you are shooting early in the morning. The high ISO will allow a faster shutter speed to be used, which will freeze motion. Also, set your camera to continuous shooting and fire short bursts of shots. This will enable you to capture movement and choose the best image from a small series of shots. Evaluative metering is a good choice if you want the background to be a feature of your images, but using centreweighted will allow you to make sure your subject is correctly exposed – provided they are in the centre of the frame.

TOP TIPS

- Don't restrict your images to tourists
- Strike up a conversation
- Use a standard or wide lens to give context
- Look for dramatic angles
- Pick out candid images using a telephoto lens



Grainy black & white images

Grainy black & white images are often associated with poor light in bad weather, but the effect can still be used on sunny days. We show you how

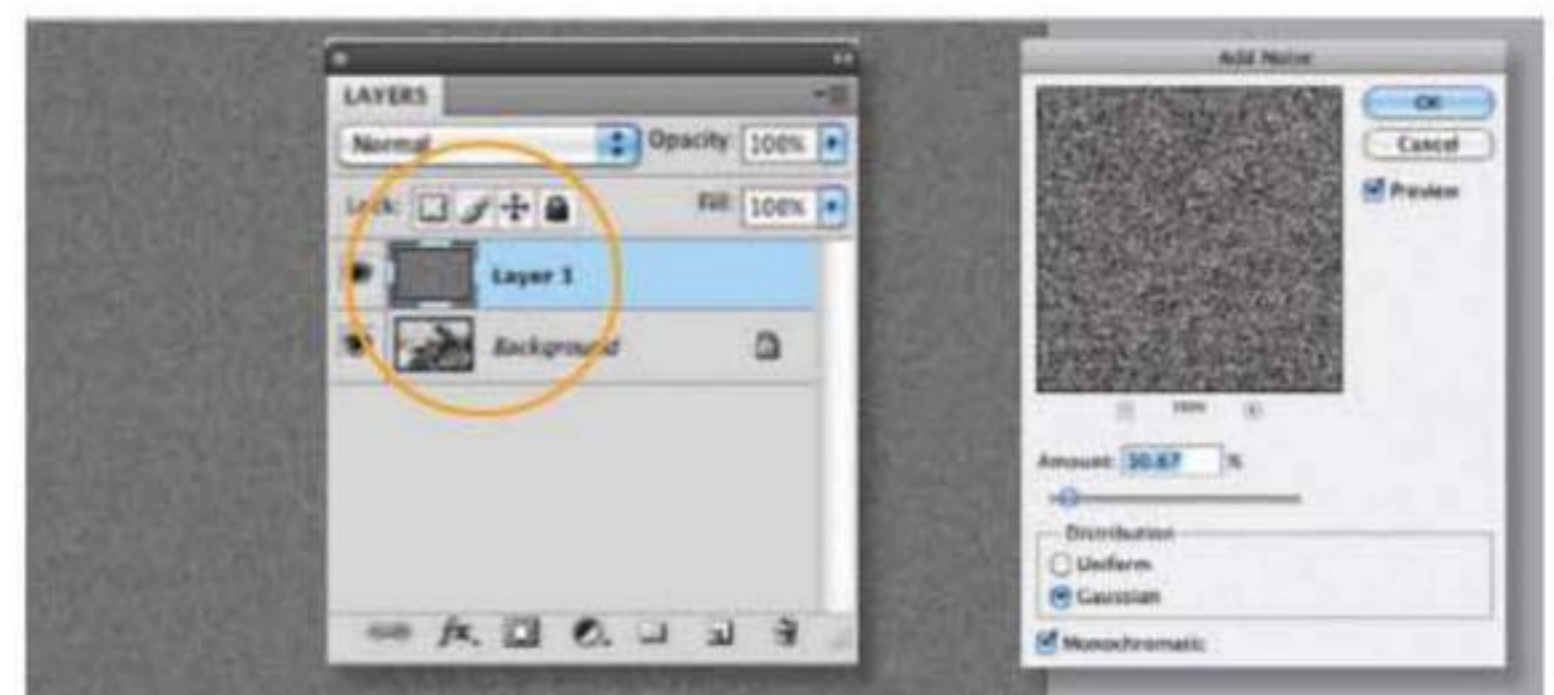
BEFORE digital cameras with high ISO sensitivity settings appeared, if you wanted to shoot in low light you needed a fast black & white film and you had to 'push' its development. This causes the film to become grainy and increases contrast. Thus, certain types of image, particularly documentary

photographs and landscapes taken in poor weather, are often associated with a grainy, high-contrast style.

However, the effect can still be used when shooting on a sunny day at the beach. It is particularly useful when shooting very high-contrast midday scenes.



1 First, convert the image to black & white. To do this select Image>Adjustments>Channel Mixer. There are various preset options that will act as a good starting point. The Black & White with Blue Filter will lighten a blue sky and darken sand and shingle, while the Black & White with Red Filter will darken the sky and lighten the shingle. I have chosen to use the red filter for this image to darken the sky.



2 Next, create a new Layer (Layer>New Layer) and use the Paint Bucket tool to fill the layer with grey. With the new layer selected, go to Filter>Noise>Add Noise to add the grain effect. Choose a suitable amount of between 10% and 30%, and make sure that Gaussian and Monochromatic are selected. Click OK to confirm the effect and then, in the Layers palette, change the blending mode to Overlay.



3 One final touch is to add a vignette to focus attention on the centre of the image. To do this, select Filters>Distortion>Lens Corrections. Use the Vignette option to darken the edges. I have used a setting of -69 with a midpoint of -47, although this will differ depending on your particular image.



Finally, give the image a quick tweak in Levels to adjust the image contrast to your taste

A different view

Tim Coleman looks at alternative ways of seeing the seaside and explains how approaching a day's shooting with a fresh view can invigorate your images. Not only will you be able to find new subjects to capture, but it will also be possible to hit the same photography hotspots as the crowds and come away with more creative images



SHOOTING ANGLES

GET DOWN low and use the foreground for most of the scene. A point of interest, such as a footprint, a rock pool or shingle, will give the image a layered feel and draw the eye in. If you are on a sandy beach, take a binbag or rug to protect you from the ground. Make sure you keep your camera kit away from the sand and place it on a rock if you put it down.

Shooting from different angles can often mean a dominant area in the scene, such as the sky. In this case, the exposure metering for your camera will be influenced by the highlights. If you are keen to keep the darker land area well exposed, spot meter for it or use manual exposure.



VIEWPOINT

WE USUALLY look out to the sea when taking coastal photographs, but why not try shooting from the sea instead? This can be achieved by braving the water and getting wet – so long as you are using waterproof protection for your camera gear. If that does not appeal, then standing on a pier or in a boat could achieve a similar effect. If you want to get airborne, have the money to spare and the facilities are available, take a trip in a small passenger aircraft or a sightseeing helicopter to capture an aerial view. Whether at sea or in the air, be sure to use a fast shutter speed for sharp shooting to counter the vibrations from the aircraft or movement on the water.





ABSTRACT

TRY CAPTURING objects that we associate with the beach in a different way, such as cropping in close or from behind, or with a very shallow depth of field. Intentional image blur can be achieved by using a slow shutter speed of, say, 1sec and panning the tripod-mounted camera from left to right or moving it up and down during the exposure. Reflections in pools of water, beach-front windows and reflective objects will distort, too.



GET IN CLOSE

SAND, water, bubbles, shells, seaweed, wood, paint and rust are just a few of the many details and textures that can be found along the shoreline. Furthermore, from groynes to beach huts and lines of seaweed, the coastline offers numerous patterns to capture.

Getting in close is a good way to really bring out these details, and a macro lens is a great piece of kit to take with you. The images above were taken using a Nikkor 60mm f/2.8 macro lens, but any macro lens is suitable and most manufacturers offer a version. Compact cameras also feature dedicated macro modes for a similar effect.



A diffuser reduces the harsh shadows created by direct sunlight

BEACHSIDE STUDIO STILL LIFE

SHOULD you be lucky enough to visit the beach on a sunny day, harsh sunlight will cast strong shadows – which is not ideal for macro photography. Reflective and wet surfaces like seaweed will also prove problematic.

A simple solution for harsh light is to use a diffuser, which gives a much softer light. One downside, though, is that the loss of light (which from most diffusers is around 2EV) results in slower shutter speeds. A tripod is therefore needed, especially if you want a greater depth of field. The close focus distance when using a macro lens means the depth of field is very shallow, even using an aperture around f/16.

You can recoup some of this loss of light by using a reflector. A white or silver reflector will keep the tone fairly neutral, while a gold reflector is great for adding a little warmth. Alternatively, you can use a polyboard or piece of card covered in silver foil. Strong winds are more prevalent on the coastline and will affect the stability of a large reflector, so make sure it is fixed firmly to the ground and doesn't blow away. A diffuser and reflector are fairly heavy to carry around while shooting, so consider asking a friend to help. He or she can also ensure that the reflector remains at the correct angle to keep illuminating the subject.

Capturing an object where you find it, such as a shell in the sand or on surrounding pebbles, can produce a great shot,

but another option is to create a still life. Taking your studio with you is a great option, and the only extra bit of kit you need that I have not already mentioned is a backdrop. I used a beige piece of card for my set-up, but you can use black or even a brightly coloured card for a studio effect. Resting the card on polyboard provides a firm base, and keeps it clean and dry.

I also used a Lastolite 8-in-1 TriGrip diffuser, which can be easily held with one hand, although it can be bought with a stand for hands-free operation. A cheaper option is to cut to shape and stretch an old white pillowcase around a wire coat hanger and hang it on a wooden or metal stake. The diffuser can then be placed between the sun and the object on the card. I took one shot without a reflector and then, using a gold reflector, I angled the sunlight down onto the shell. I was around 10cm (4in) from the shell and used manual focus to ensure the correct part of the shell was in focus. The brighter background can throw the metering, but usually the shell takes up most of the frame so evaluative metering is fine.



AskAP

Let the AP team answer your photographic queries



The Canon EOS 50D has 7 million more pixels than the EOS 30D

INCREASED RESOLUTION

Q If I move up to a Canon EOS 50D from a EOS 30D, will the increase from 8 million pixels to 15 million pixels increase the resolution of my pictures? I am interested mainly in macro photography and use a Tamron 90mm f/2.8 macro lens with a Manfrotto 190 Pro Tripod. In the past I have tried various ISO settings, shutter speeds and apertures, but have never been pleased with the sharpness of the photographs straight from the camera. **Michael Park**

A You will definitely get an increase in resolution with the Canon EOS 50D, Michael. Those extra 7 million pixels are crowded into the same space that the EOS 30D's 8 million pixels occupy, and since resolution is measured in the number of pixels per unit area (typically pixels per inch or ppi) you are almost doubling the resolution by upgrading.

More resolution does give increased picture quality, but not quite double. The extra resolution will mean larger files that can display more accurately the image projected onto the sensor by the lens. Lens quality is just as important, though, as all the pixels in the world are useless if the image projected onto them by the lens is lacking in resolution to start with.

Your Tamron 90mm f/2.8 SP AF Di

macro lens should be fine, though, as this is an excellent optic. Without seeing one of your pictures taken with your EOS 30D, it's hard to tell what is causing the lack of sharpness you describe. Raw files sometimes look unsharp straight from the camera, but this is because they have not had any electronic sharpening applied to them. However, be careful not to oversharpen images, as this can lead to halos and other artefacts, which look awful.

To maintain sharpness, avoid the very smallest apertures of the 90mm lens, as these will be full of diffraction and not give you the best performance. Fire the camera with a remote control and, if you can, engage mirror lock to avoid camera shake from the movement of the internal mirror. **Ian Farrell**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: apanswers@ipcmedia.com or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**



REPLACEMENT NEEDED

Q Some years ago I bought my mother a Pentax Espio 928 camera. She is not into the technicalities of photography, so the Espio suited her fine – until recently. She was about to take the photo of her life during the Queen's visit to Stratford upon Avon when the camera refused to function. I've replaced the battery, but the shutter release will not operate. The camera focuses and zooms OK.

My mother loves this camera. She has tried to get it repaired, but all the stores tell her to throw it away and get a new digital camera. When I bought this model it was quite expensive, and certainly more than a use-and-throw-away price. Do you know where I can get this camera repaired?

Dave Norris

A The Pentax Espio 928 is indeed an old camera, and parts to repair it may not be available any more. I believe you when you say it cost a decent amount when it was new, but most things wear out eventually.

I recommend that you scour the small ads and internet auction sites for another second-hand Espio 928 if this is really what your mother wants. I have found a couple being sold for around £10. Alternatively, as you have already been advised, you could replace it with a basic digital compact like the Fujifilm

f/AQ

Does my sensor need cleaning?

Sensor dust is the bane of many photographers' lives. Even if you don't feel confident cleaning your own sensor (and there are many third-party services that will do it for you), make sure you check for the presence of dust and dirt as part of your regular maintenance routine.

Sensor dust shows up as black spots or smudges on a photograph, with small apertures exacerbating the problem. Checking for it, therefore, is easy enough to do. Set up your camera to photograph a relatively bright, evenly lit surface – the sky is a popular choice, but a sheet of plain

FinePix AV150 (pictured left), which costs £50–£60. The problem with a used Espio 928 is that you don't know when this model will stop working, either. Although £10 isn't a lot of money, I would hate for your mother to lose another good photo opportunity again.

Ian Farrell

APS AVAILABILITY

Q I have been given a Canon IXUS II film compact camera. I see that it needs a special cartridge, which is numbered IX240. Could you tell me if it is still possible to obtain these cartridges and, if it is, where I can buy one? Can the film be developed on the high street? **Michael Bone**

A IX240 will be best remembered by readers as APS, or the Advance Photo System. APS was a collaboration between camera and film manufacturers to produce a new film format for compact camera users. It was of limited popularity due to its poor image quality compared with 35mm film, and digital photography has virtually killed off the format.

However, you can still buy APS film from a few shops. A quick search on the internet reveals quite a few online suppliers. Kodak and Fujifilm produce APS film, and Jessops stocks Kodak Advantix 200 and ISO 200 colour print film at £5.95 for a 25-exposure roll.

Getting the film processed is more of a challenge. Again, Jessops seems to be a good bet according to the company's website (www.jessops.com), although you may find this depends on the processing machines in an individual shop. The best bet is to visit places like Boots, Snappy Snaps and Jessops and ask the staff at the shops. Failing that, a mail-order company like Bonusprint (www.bonusprint.co.uk) will be able to process the film and produce prints or a CD of scanned images. **Ian Farrell**

white paper will do. Choose a very small aperture, with the camera in aperture priority mode or metered manual, and shoot a picture that will expose the surface correctly. You can also defocus the lens or move the camera around during the exposure to ensure the subject is blurred; the dust will remain sharp as it's on the sensor and will therefore move with the camera.

Follow these steps and you might be shocked at how dirty your sensor is. All sensors have dust on them, but it's important to look at the results of your tests in context. If you aren't seeing dust on the pictures, you may not feel you need to clean the camera yet. Equally, those shooting sports or action photography at wide apertures may not be so concerned about dust spots you can only see at f/32. That said, keeping an eye on how much dust you've accumulated is something all photographers should be doing regularly.

Ian Farrell

FROM THE AP FORUM

Photos from the air

Neilblkrex asks I am about to book an hour's flight to take photographs of the White Horse at Uffington in Oxfordshire. Has anyone any experience of photographing from the air?

Beejaybee replies Keep the lens reasonably short. Make sure it is equipped with image stabilisation and that this is switched on. Keep exposures short even if it means opening the aperture or increasing the ISO more than you're comfortable with. There should be plenty of light, though. Make sure the pilot knows what you're trying to do, and that you can operate any mechanism that is required to open windows for you to shoot through without the aid of the pilot. Shooting through glass or Perspex is best avoided if at all possible.

Terrywoodenpic replies When I used to shoot from the air, I had either a door or the window removed – but I was taking photographs as a business. It helps if the pilot is experienced enough to yaw the plane so you have a clear sight between the tail and the wing. He needs to know beforehand what you want to shoot.

A 17-55mm zoom lens (on a cropped sensor camera) would work well set in manual focus. You will be at least 500ft (150m) up, so focus is not a problem. Use a fast shutter speed and set the aperture as close to its best quality, as equal coverage is important and fall-off easily noticed.

Large format replies Like Terry, I used to have the doors removed on the plane. The pilot would then fly in a vertical bank so I could shoot straight out for a vertical view of the ground.

I have also never had any problem with camera shake, even in helicopters and autogyros, although at the time I was using a Sony camera with Super SteadyShot. I suggest you don't rest your elbows on the fuselage.

Ian Farrell replies Image stabilisation doesn't always help in aerial photography as the frequency of vibration can be too fast for the system to cope with. It's best to take a few test shots at the start of the flight and inspect the results at high magnification. I rely on a wide aperture to give me a fast shutter speed. In good conditions you'll get 1/1000sec at f/4 and ISO 200. As Terry says, everything will be a long way away so you won't need much depth of field.

In next week's AP

On sale Tuesday 21 June



ON TEST

TAMRON AF 18-270MM F/3.5-6.3 DI II VC PZD

Mat Gallagher tests the new, improved 15x superzoom lens in a smaller, lighter form with a piezo motor for fast, silent focusing

ON TEST

SONY NEX-C3

We review the new Sony NEX-C3, the smallest digital compact system camera yet, which features a 16.2-million-pixel, APS-C-sized sensor

COMPETITION

APOY 2011

ROUND 4 RESULTS

We reveal the top 30 images from our Macro in nature round of APOY 2011

PHOTO SCIENCE

LENS DISTORTION

Professor Bob Newman discusses the causes and effects of chromatic aberration, while Richard Sibley explains how to correct this lens distortion

EXPERT ADVICE

FRAMING EXPLAINED

John Freeman starts his new series on how to take better photographs by looking at the best ways to frame your shots



AP round-up

Rugged compacts

Mat Gallagher looks at some of the best compact cameras to take to the beach – or even up a mountain

WHILE sun, sand and sea go hand-in-hand, sand, sea and cameras certainly don't. Moisture and grains of sand are the worst enemies of the average camera, as they can easily get into the workings and cause serious damage – especially to interchangeable-lens models. Until fairly recently, the only answer was to invest in a specialist protective housing, but these are often bulky and make the camera hard to use.

Thankfully, there are now specially

designed models that, while looking much like regular cameras, are in fact resistant to the elements. These so-called 'tough' compacts are designed for use in environments that would normally cause serious damage to a camera. Not only are they waterproof and dustproof, but many are also shockproof and freezeproof, so they are perfect for any extreme sports fan and are certainly suitable for a day at the seaside. Here's our pick of the best models currently on the market.

	Casio Exilim EX-G1	Fujifilm FinePix XP30	Olympus Mju Tough-8010	Pentax Optio WG-1	Panasonic Lumix DMC-FT3	Sony Cyber-shot DSC-TX10
Shockproof	2.13m (7ft)	1.5m (5ft)	2m (6½ft)	1.5m (5ft)	2m (6½ft)	1.5m (5ft)
Waterproof	3m (10ft)	5m (16½ft)	10m (33ft)	10m (33ft)	12m (40ft)	5m (16½ft)
Dustproof	Yes	Yes	Yes	Yes	Yes	Yes
Freezeproof	-10°C	-10°C	-10°C	-10°C	-10°C	-10°C
Crushproof	-	-	100kg	100kg	-	-

OLYMPUS MJU TOUGH-8010 £300

www.olympus.co.uk. Tel: 0800 111 4888

Olympus has a number of tough cameras in its range, and the latest Mju Tough-8010 offers an impressive performance. Waterproof to 10m, this camera is suitable for more than just snorkelling, plus the 2m shockproofing means it can cope with a few bashes out of the water, too. The camera is also crushproof up to 100kg.

In terms of shooting ability, the 8010 features a 14-million-pixel sensor and 5x (28-140mm equivalent) zoom lens. There are Program, iAuto and 19 scene modes to choose from, including three underwater modes. The design is more boxy and bulky than most of the other cameras in this guide, but it feels solid and up to the job. The buttons aren't overly large, but are well spaced for easy pressing. This is also one of the few underwater models to feature a lens cover that automatically slides across the lens when the camera is turned off.

PANASONIC LUMIX DMC-FT3 £320

www.panasonic.co.uk. Tel: 0844 844 3856

The Panasonic Lumix DMC-FT3 has quite a boxy shape, but a few styling features and the coloured body panels give it more appeal. This camera boasts the highest water pressure resistance among the cameras in this guide, allowing it to be taken to depths of 12m. It also gives 2m shockproofing and freezeproofing to -10°C.

The FT3 features a 12.1-million-pixel sensor and a 4.8x (28-113mm equivalent) zoom lens, complete with Power OIS stabilisation. GPS is included for geotagging purposes, with altimeter, barometer and compass readings also displayed on the 2.7in, 230,000-dot rear LCD screen. Buttons are large and well spaced, with both the still and video record buttons on the top panel.

There are seven main shooting modes, with 26 additional scene modes. A 3D mode allows multiple images to be taken while panning around an object to create a 3D picture. While the FT3 is one of the most expensive models here, it is also the most feature-heavy.

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FUJIFILM FINEPIX XP30 £165

www.fujifilm.co.uk. Tel: 0844 553 2322

The FinePix XP30 is Fujifilm's second tough compact to date and this new 14.2-million-pixel model has raised the bar. The XP30 comes in a range of bright colours and, despite having a slim build, it offers protection against the elements, from 1.5m shock resistance to 5m underwater. The internal optical zoom offers an impressive 5x range (28-140mm equivalent) and operation has been kept simple thanks to the large, well-spaced buttons and 2.7in, 230,000-dot LCD screen. The top panel provides a large shutter button alongside the power button and zoom control rocker.

From the main menu, you have a choice of 21 scene modes, including auto scene recognition, motion panorama and three underwater modes. The camera comes with a hand strap, which can be attached to a sturdy loop on the camera. It uses SD card memory for storage, housed behind the same sealed flap as the battery.

SONY CYBER-SHOT DSC-TX10 £310

www.sony.co.uk. Tel: 0845 6000 0124

The Sony Cyber-shot DSC-TX10 may look like a standard compact camera, but it is fully waterproof to 5m, shockproof to 1.5m and freezeproof to -10°C, making it a serious competitor to any of the more rugged-looking models. A 16.2-million-pixel model, it features an Exmor R CMOS sensor for improved low-light performance, a 4x (25-100mm equivalent) wideangle zoom lens and a 3in, 921,600-dot touchscreen LCD.

The TX10 has seven main shooting modes with 12 scene modes in a submenu. Along with the intelligent sweep panorama mode for creating wide vistas both above and below water, it also features a 3D sweep panorama, sweep multi-angle and 3D still image selection. Thanks to the touchscreen, there are no buttons on the rear; the shutter, power, review and movie buttons are positioned on top with the zoom rocker on the corner. A front panel slides up to protect the lens and flash when not in use.

CASIO EXILIM EX-G1 £170

www.casio.co.uk. Tel: 0208 450 9131

Casio's Exilim EX-G1 utilises the popular G-shock technology from the company's timepiece division and is one of the slimmest, fully tough cameras around. With a 12.1-million-pixel sensor and a 3x optical zoom (38-114mm equivalent), it can take large images and has a range of auto functions including face detection, make-up mode, vivid landscape and 25 Best Shot scene modes.

The camera is suitable for all environments and looks it, thanks to its rugged design. Some of the buttons are a little small and could be hard to navigate in extreme conditions, but the shutter button and Best Shot selection can easily be reached via the top panel. Lens movement is internal and the memory card seal uses a twist lock to avoid accidental opening. The camera also takes the smaller Micro SD cards to keep the size down. Although availability of the G1 is currently limited, Harrods and Selfridges do stock it.

PENTAX OPTIO WG-1 £260

www.pentax.co.uk. Tel: 01753 792 721

Pentax has a back catalogue of underwater models, but the Optio WG-1 has some new tricks up its sleeve. It comes in black or purple and has a slightly rubberised, plastic finish. It can be used underwater to 10m, is freezeproof to -10°C, shock resistant to 1.5m and crushproof to 100kg. The 5x internal optical zoom provides a 28-140mm equivalent focal length and the sensor produces a 14-million-pixel image.

A unique aspect of the WG-1 is its

ring of five LED lights around the lens, which can be used to illuminate macro subjects taken from just 1cm away. The lights can be used in any mode, making them handy for underwater shooting, too. Buttons are clear, with a simple shutter button and power button on top, although the rear controls are quite small. A carabiner clip allows the camera to be attached to your clothing. An Optio WG-1 GPS model is also available, and features geotagging abilities.

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Tropical Soho Reflex

A magnificent 1930s teak quarter-plate tropical camera with a 21cm f/6.3 Carl Zeiss Tessar lens and four-way swing front.



Soho Reflex

A handsome quarter-plate model with 5 1/2in f/4.5 Ross Xpres and four-way swing front. Beside it are dark slides and a rollfilm back.



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Soho Reflex

Ivor Matanle traces the history of 'the aristocrat of the camera world'

DURING the first half of the class-driven 20th century, several British camera manufacturers competed for recognition as the camera most appropriate for a person of rank and distinction. The Newman and Guardia Sybil was frequently referred to as 'the gentleman's camera', the single-lens reflexes made by London's Adams & Co were, with some justification, described as 'instruments for photographers of

distinction'. But it was the Soho Reflex that, quite uncompromisingly, was described in its literature, at least in the 1930s, as 'the aristocrat of the camera world'.

The Soho Reflex was of superb quality and was initially marketed by Marion & Co Ltd of Soho Square, London W1, a camera supplier and occasional manufacturer that had been in business since 1840. The various models of Soho Reflex, in a number of different formats, were actually manufactured by A Kershaw & Sons of Leeds, with a unique focal-plane shutter and mirror mechanism patented by Kershaw in 1904. This same mechanism was also the basis of similar single-lens reflex cameras manufactured

by Kershaw for, and marketed in the period before the First World War by, other great British names of the period, such as Watson, Beck, London Stereoscopic Company and Dallmeyer. As a result, cameras with different external details and a variety of different names have been classified, first by photographers and then in the past 40 years or so by collectors, as Soho Reflexes. The situation was further complicated by many major photographic retailers adding their nameplates to cameras they sold. Thus, the most prominent name on some genuine Marion Soho reflexes is Sands Hunter or another major retailer. Technically, of all the cameras with the Kershaw mechanism, only the single-lens reflex cameras marketed by Marion & Co before 1921, by APM between 1921 and 1929 and by Kershaw-Soho Ltd or Soho Ltd after 1929 are Soho Reflexes.

The APM connection arises because, in 1921, Kershaw and Marion were two of seven companies that merged to form Amalgamated Photographic Manufacturers (APM) Limited. In 1928, four of those seven, the ones that were film and photographic paper manufacturers, separated from the rest to become APeM Ltd (Amalgamated Photographic Equipment Manufacturers), which later became Ilford Ltd. At the same time, Kershaw Optical Co Ltd, A Kershaw & Son Ltd and Marion & Foulgar Ltd became Kershaw-Soho Ltd, and by the



HOW MUCH DO THEY COST?

When new in the 1930s, a quarter-plate Soho Reflex with Aldis f/4.5 lens and three block-form double slides would have cost you, or your grandfather, £29 5s (£29.25). A 5x4in would have set Grandpa back £37. Now, with collectors anxious to find half-decent examples, typical leather-covered quarter-plate Soho Reflexes in decent, complete but not spectacular condition, and working after a fashion, fetch figures in the low hundreds. One sold on eBay recently, without a lens, for £125.25, but needed quite a bit of work. Think more in terms of £300-£400 for a similar example in better condition with a lens. The other formats usually cost a bit more than quarter-plates. Tropical Soho Reflexes of quarter-plate or 5x4in format in complete condition with a lens typically sell for more than £2,000, although on 6 May a huge half-plate tropical Soho sold for only £1,126.50 on eBay.

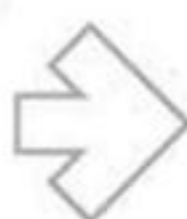
Soho Dainty

A 2½x3½in camera of the first type (1908) with 4½in f/4.5 Carl Zeiss Tessar



Soho Reflex

A 1930s Soho Ltd model in postcard format with a brass-mounted 8in f/3.5 Cooke Anastigmat made by Taylor Taylor Hobson. The number dates the camera as made immediately following the APeM split of late 1929



early 1930s the Soho Reflex catalogue was in the name of Soho Ltd.

SOHO REFLEX MODELS

Marion's original range of Soho Reflexes was announced in 1905 with quarter-plate, 5x4in and half-plate formats in the catalogue. A postcard (5½x3½in) model was added in 1906. All but the postcard model had a revolving back, and all had a non-self-capping focal-plane shutter, meaning that the dark slide had to be reinserted into the plate holder before the shutter was wound after an exposure was made. If this were not carried out, the still-

open gap between the shutter blinds would fog the plate as the shutter was wound.

In 1908, a new smaller model for 3½x2½in plates, with a different shutter and mirror mechanism, was announced under the name of the Dainty. This had a totally

unconventional focusing hood with no front cover and a fitted magnifying lens for viewing the screen. In 1910, the Dainty No1 saw the unusual hood replaced by a conventional one. Then a Dainty No2 was introduced before the First World War with a sized-down normal Soho Reflex mechanism.

TROPICAL SOHO REFLEX

In 1909, Marion announced the first of its expensive and beautiful tropical Soho Reflexes. These were made of teak instead of mahogany, with red 'Russia leather' bellows, brass fittings and a lacquer finish rather than being covered with leather. The teak and lacquer were to protect tropical cameras from high temperatures, humidity and insect attack in far-flung areas of the Empire. Virtually all the quality major manufacturers of wooden cameras at the time made tropical versions of their popular formats.

In 1913, Marion introduced Soho Reflexes in the 'Continental' metric formats of 6.5x9cm, 9x12cm, 10x15cm and 12x16.5cm, all with revolving backs and focal-plane shutters whose top speed varied with the size of the format, most having a fastest speed of 1/800sec.

The smallest of the Soho Reflex cameras, the Baby Soho, didn't appear until 1926 and was of VP format, taking plates of 4.5x6cm. Unlike the larger models, the Baby Soho could not be fitted with movements.

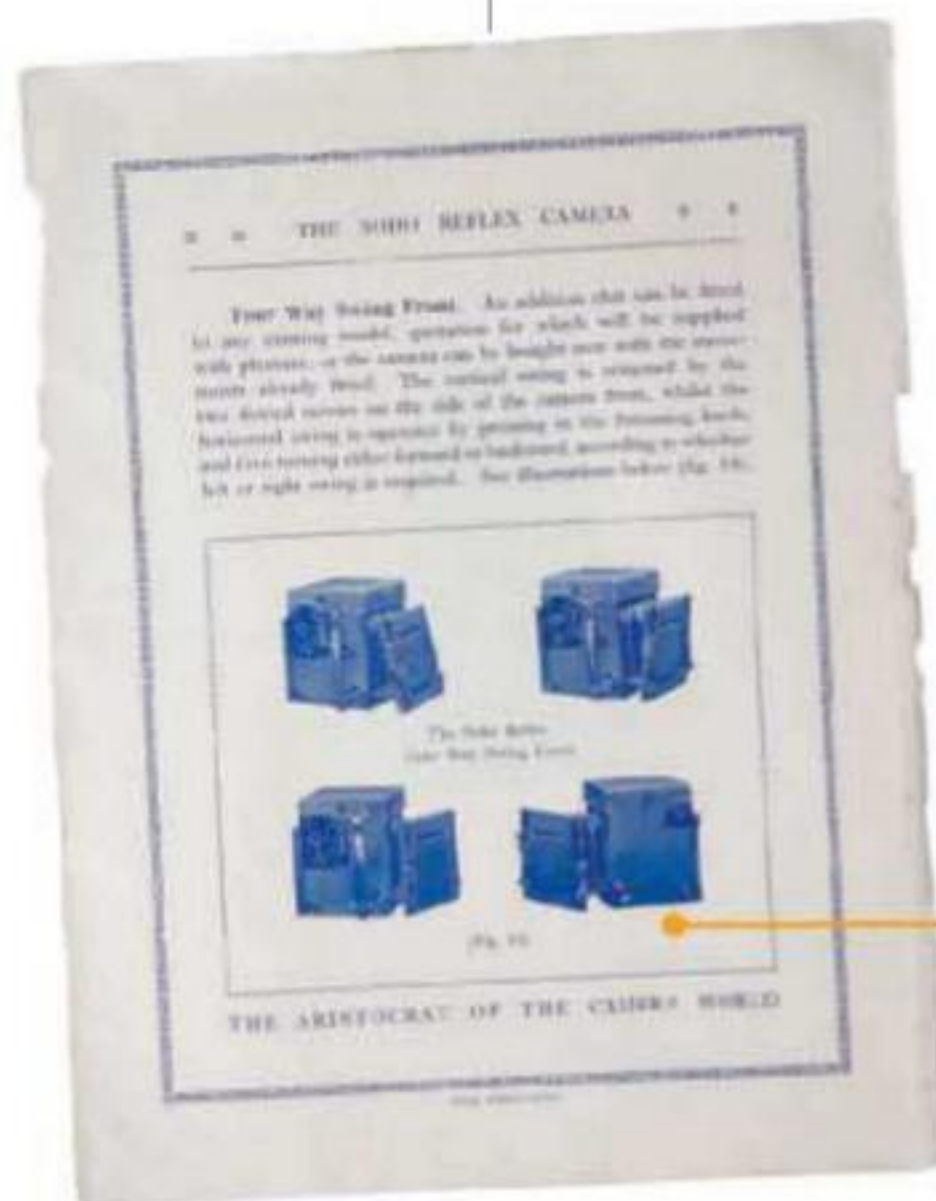
STEREO

Two versions of a twin-lens stereo (3D) Soho Reflex were made, starting with one

taking postcard-sized (5½x3½in) plates in 1907. Stereo cameras produced two images of the same subject simultaneously on the same plate, and had a septum within the body so that light, or flare, from one lens did not interfere with or spoil the image from the other. In the first stereo Soho Reflex the septum was removable, as was the focusing screen divider, so that the camera could be used for postcard-size pictures. A second larger model of the stereo Soho Reflex without these features, and taking plates of 6¼x3¼in, was introduced before the First World War, but was made only for a few years.

KEY DIFFERENCE

The feature of the Soho Reflex that set it above the many other similar-looking reflex cameras was the way in which the reflex mirror was moved when the shutter lever was pressed. Instead of being hinged along its rearmost edge and swinging upwards to be parked beneath the focusing screen, as in most reflex cameras, the mirror was located in an assembly that moved it backwards from the lens in a curving movement before being moved upwards. This enabled the use of lenses with a much shorter back focus (the distance between rear element and plate) than with other reflexes, and also lenses of larger aperture ('even as large as f/2.5 or more' said the catalogue) where the rear element diameter was necessarily greater than that of typical f/4.5 lenses of the time. The mirror going backwards towards the plate before being moved



The description of the Soho Four-Way Swing Front from the Soho catalogue

1904

Kershaw mirror and shutter mechanism patented

1905

Marion's range of Soho Reflexes announced

1906

Postcard-format Soho Reflex added to range

1907

First stereo Soho Reflex announced

1908

Soho Dainty 2½x 3½in announced

1909

First Tropical Soho reflexes

1910

Second version of Soho Dainty (Soho Dainty 1) with modified hood appears

1913

Soho Dainty 2 with normal Soho mechanism appears
Soho Reflexes in 'Continental' metric formats announced
Second, larger format, stereo Soho reflex appears

1921

APM merger takes place

1926

Baby Soho Reflex appears

1928

APeM separates from APM

1929

Soho Ltd and Kershaw-Soho Ltd once more independent companies

1940

Factory given over to war production

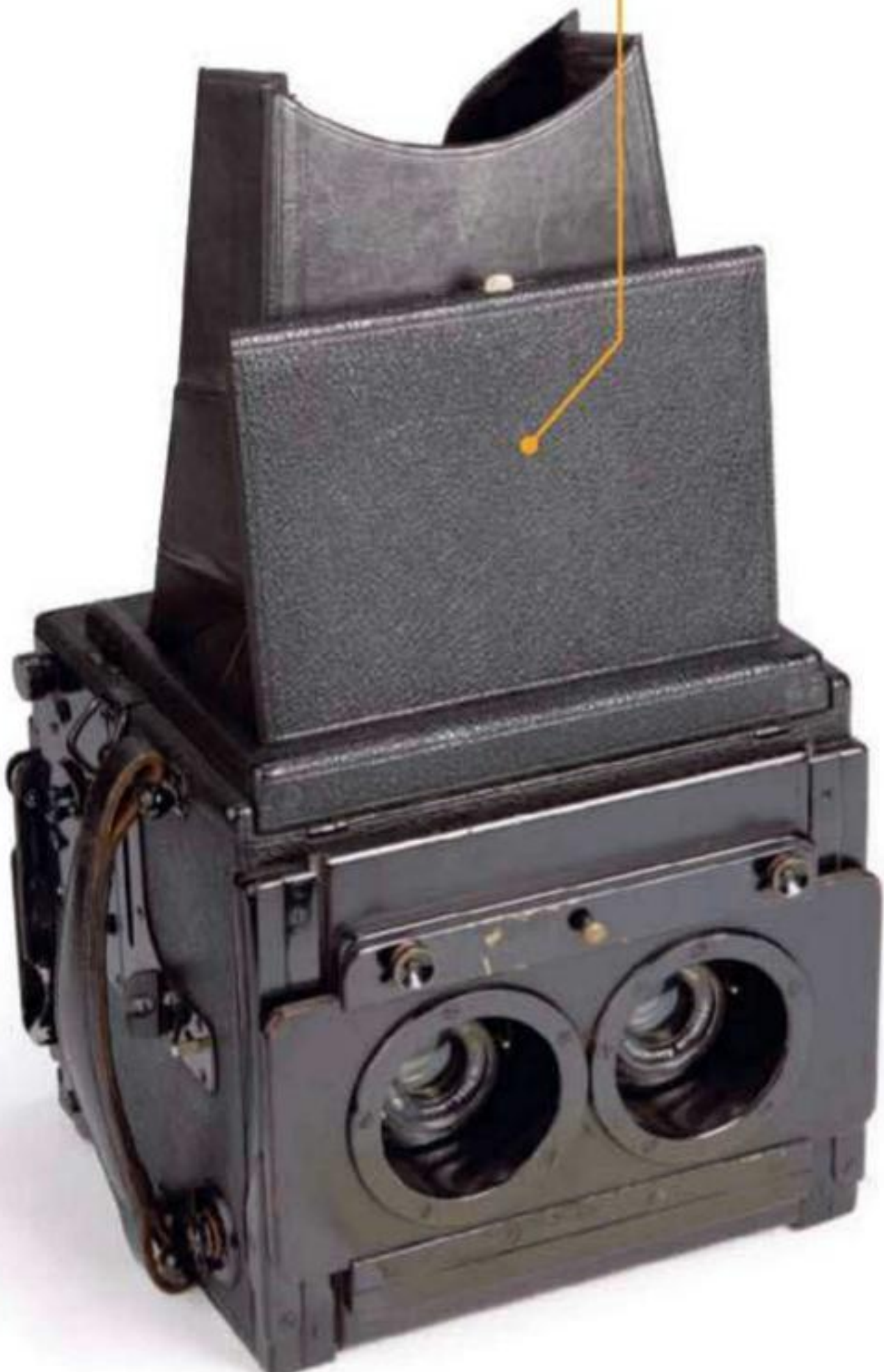


Soho Reflex

A Marion & Co postcard-format model with 7½in f/4.5 Ross Xpres

Stereo Reflex

A 1928 Soho camera with 8in compound Homocentric f/6.8 matched lenses



upwards and out of the light path enabled the mirror to avoid hitting the rear element.

This, plus the remarkably vibration-free shutter mechanism that all but eliminated camera shake with the camera on a tripod, was a key feature in ensuring the continued popularity of the Soho Reflex up to, and possibly beyond, the Second World War.

FOUR-WAY SWING FRONT

Another important benefit of the Soho Reflex, certainly during the 1930s and probably before, was the availability of limited movements provided by an optional extra that could be fitted to Soho Reflexes (other than the Baby Soho) either when new or by the factory as a retro-fit. This was the Four-way Swing Front.

Most single-lens reflex plate cameras of the first half of the 20th century either had no movements at all, or had a basic rising front fitted. Movements to make it possible for the camera lens to be moved either so that the lens was not central to the plate (rising front), or so that its axis was no longer at 90° to the plate (swing-and-tilt front) were an essential tool in much studio photography, or for location photography where, for example, it was essential to secure sharp focus from the immediate foreground to infinity. The lack of such movements limited the professional use of most single-lens reflexes to either portraiture or press work. Professionals needing movements had to seek out field cameras that provided them.

The Soho Four-way Swing Front, while not providing all the movements of, say, a Linhof Technika of the late 1930s, at least made available a range of basic movements that gave a Soho Reflex a great deal more versatility, either for a professional studio or for a more advanced amateur photographer. With the unit fitted (which then became part of the camera), vertical swing was provided by two slotted screws on the side of the camera front, while horizontal swing was operated by pressing in the focusing knob and then turning it to swing the lens panel.

ACCESSORIES

The Soho Ltd catalogue in the 1930s listed under 'Accessories' additional block-form quarter-plate double dark slides at 15s (75p) or book-form double dark slides at £1 10s (£1.50). There was a two-eye focusing magnifier to clip over the viewing hood, a changing box for loading plates into your dark slides in subdued daylight, a Mackenzie Wishart daylight slide, lens panels for additional lenses, leather cases, an antinous (cable) release and spare surface silvered mirrors for when the maid cleaned the camera mirror with the same duster she'd used on the hall-stand. Even as late as the 1930s there is no sign of the filters, lens hoods, spare lens caps and other accessories that already formed a large part of 35mm camera catalogues. **AP**

Thanks to John Vaughan of Worthing for the loan of the equipment featured in this article and for lending the catalogue from which I have quoted

WATCH OUT FOR

Soho Reflexes are made of wood, and, if not of the tropical variety, are covered with leather, as are the focusing bellows leather. The value of a camera, and what you should be prepared to pay for it, is affected by evidence of insect attack, or by mildew and fungus. So look closely for such problems. Cameras stored in damp cupboards or in garages also tend to suffer from mildew on the shutter blinds. This is very difficult to remove. Even though not intending to use a camera, collectors also like a camera to work, even if the shutter is sluggish. Check that the mirror is present, not corroded and rises when the shutter is fired. Check that the focusing screen is undamaged. Few repairers will work on such cameras, so try to buy a camera that does not need restoring unless you plan to do so yourself.

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A Thornton Pickard Ruby Reflex, like this TP Special Ruby Reflex with the Stevens Patent screen and a Taylor Hobson TP Cooke f/4.5 6in lens.

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SONY ALPHA 28 - 75mm f2.8 SAM LENS	MINT BOXED £69.00
SONY ALPHA 18 - 250mm f3.5-6.3 DT SMOOTH A/F SAM	MINT-HOOD £299.00
SONY ALPHA 70 - 400mm f4.5-6.3 G SSM LENS	MINT BOXED £1,175.00
MINOLTA 28mm f2.8 A/F MINOLTA/SONY FIT	MINT £125.00
MINOLTA 24 - 105mm f3.5-5.6 A/F "D" MINOLTA FIT	MINT £145.00
TAMRON 70 - 300mm f4.5-6.3 DI LD MACRO SONY FIT	MINT BOXED AS NEW £395.00
SIGMA 2.8 x APO DG TC CONVERTER FOR SONY ALPHA	MINT BOXED AS NEW £145.00
SIGMA EM 140 DG MACRO FLASH FOR SONY ALPHA	MINT BOXED £225.00
SONY ALPHA HVL-F36AM FLASH GUN	MINT CASHED £145.00
SONY ALPHA HVL-F58AM FLASH GUN	MINT-CASHED £299.00
NISSIN D1 866 PRO FLASHGUN FOR SONY ALPHA	MINT BOXED £145.00

Canon Autofocus, Digital Lenses & Accessories

CANON EOS 1V HS BODY	MINT BOXED £565.00
CANON EOS 1V BODY	MINT BOXED £499.00
CANON EOS INRS BODY	MINT BOXED £465.00
CANON EOS INRS BODY	MINT £425.00
CANON EOS 1NHS	MINT BOXED £299.00
CANON EOS 3 BODY	MINT BOXED £169.00
CANON EOS 5 BODY	EXC++ £60.00
CANON EOS 33V BODY COMPLETE WITH BATTERY GRIP	MINT £95.00
CANON EOS 3000N BODY	MINT £30.00
CANON EOS 500N BODY	MINT £49.00
CANON EOS 650 BODY	EXC++ £30.00
CANON EOS RT BODY (PELICAN MIRROR)	MINT £99.00
CANON 24 - 70mm f2.8 USM "L"	MINT BOXED £849.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER	MINT BOXED £745.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER	MINT CASHED £699.00
CANON 35 - 350mm f3.5-5.6 USM "L"	MINT CASHED AS NEW £999.00
CANON 80 - 200mm f2.8 USM "L" (SUPERB SHARP LENS)	MINT BOXED AS NEW £675.00
CANON 100 - 400mm f4.5-5.6 USM "L" IMAGE STABILIZER	MINT BOXED £1,045.00
CANON 100 - 400mm f4.5-5.6 USM "L" IMAGE STABILIZER	MINT-CASHED £995.00
CANON 14mm f2.8 USM "L" COMPLETE WITH HOOD	MINT £1,295.00
CANON 50mm f1.2 USM "L"	MINT BOXED AS NEW £999.00
CANON 85mm f1.2 USM "L" MK II COMPLETE WITH HOOD	MINT £1,395.00
CANON 200mm f2.8 USM "L" MK II COMPLETE WITH HOOD	MINT £499.00
CANON 300mm f4 USM "L" IMAGE STABILIZER	MINT BOXED £945.00
CANON 300mm f4 USM "L" IMAGE STABILIZER	MINT £899.00
LENSBAY COMPOSER + FISHEYE OPTIC + 2 AP KITS	MINT CASHED £199.00
CANON 15mm f2.8 FISHEYE LENS	MINT £495.00
CANON 20mm f2.8 USM COMPLETE WITH HOOD	MINT £325.00
CANON 24mm f2.8 EF	MINT BOXED £265.00
CANON 24mm f2.8 EF	MINT £235.00
CANON 50mm f1.8 MK I (SUPERB LENS RARE NOW)	MINT £165.00
CANON 50mm f2.5 COMPACT MACRO	MINT £185.00
CANON 100mm f2 USM	MINT BOXED AS NEW £315.00
CANON 17 - 85mm f4.5-5.6 IMAGE STABILIZER	MINT £225.00
CANON 18 - 135mm f3.5-5.6 EF-S IMAGE STABILIZER MINT BOXED AS NEW £245.00	
CANON 20 - 35mm f3.5-5.6 USM	MINT £175.00
CANON 28 - 80mm f3.5-5.6 USM	MINT £79.00
CANON 28 - 80mm f3.5-5.6 MK II	MINT £39.00
CANON 28 - 90mm f4.5-5.6 USM MK II	MINT £49.00
CANON 28 - 105mm f3.5-5.6 USM + HOOD	MINT £159.00
CANON 28 - 135mm f3.5-5.6 USM IS IMAGE STAB + HOOD	MINT BOXED £269.00
CANON 55 - 200mm f4.5-6.3 EF USM	MINT BOXED £115.00
CANON 55 - 250mm f4.5-6.3 EFS USM IMAGE STABILIZER MINT BOXED AS NEW £159.00	
CANON 75 - 300mm f4.5-5.6 USM MK II	MINT BOXED £115.00

CANON 75 - 300mm f4.5-5.6 USM MK III (LATEST)	MINT BOXED AS NEW £165.00
CANON 75 - 300mm f4.5-5.6 USM IMAGE STABILIZER	MINT £115.00
CANON 100 - 300mm f5.6 EF MACRO ZOOM	MINT £75.00
CANON 1.4x EXTENDER MK II	MINT £285.00
CANON 2.0x EXTENDER MK II	MINT BOXED £265.00
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CANON 540 EZ FLASH + INST	MINT CASHED £89.00
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SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)	MINT - CASHED £299.00
SIGMA 24mm f1.8 EX DG LENS	MINT + HOOD £299.00
SIGMA 70mm f2.8 EX DG MACRO (LATEST)	MINT BOXED AS NEW £289.00
SIGMA 105mm f2.8 EX MACRO	MINT CASHED £269.00
SIGMA 12 - 24mm f4.5-5.6 EX DG HSM MOTOR (LATEST)	MINT BOXED £449.00
SIGMA 17 - 35mm f2.8 EX ASPHERICAL	MINT BOXED £195.00
SIGMA 17 - 70mm f2.8 EX MACRO SLD HSM	MINT BOXED £199.00
SIGMA 18 - 50mm f3.5-5.6 DC ZOOM	MINT £75.00
SIGMA 18 - 200mm f3.5-5.6 DC OPTICAL STABILISING MINT BOXED AS NEW £229.00	
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD	MINT £345.00
SIGMA 28 - 135mm f3.5-5.6 MACRO ASPHERICAL + FILTER	MINT + HOOD £395.00
SIGMA 50 - 500mm f4.5-6.3 EX APO RF HSM	MINT CASHED £499.00
SIGMA 80 - 400mm f4.5-6.3 EX APO DG OPTICAL STABILISER	MINT £499.00
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CONTAX G1 CASE COMPLETE	MINT £65.00
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CONTAX TLA 140 FLASH	MINT CASHED £49.00
CONTAX TLA 200 FLASH	MINT CASHED £95.00
CONTAX TLA 200 FLASH BLACK	MINT CASHED £95.00
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CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++ BOXED £199.00
CONTAX RYS II QUARTZ BODY	EXC+ £119.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION	MINT £85.00
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CONTAX 35mm f2.8 DITAGON T* MM	MINT BOXED £199.00
CONTAX 45mm f2.8 TESSAR PANCAKE	MINT £175.00
CONTAX 85mm f1.4 PLANAR MM	MINT £495.00
CONTAX 135mm f2.8 SONNAR MM	MINT £245.00
CONTAX 85mm f2.8 SONNAR T* AE	MINT BOXED £225.00
CONTAX MUTAR III 1.4 x TC CONVERTER	NEW £245.00
CONTAX BERGUNDY CASE FOR 167 BODY	MINT BOXED £45.00

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LEICA M6 TTL CHROME BODY 0.72	MINT BOXED £899.00
LEICA M6 CLASSIC BODY CHROME 0.72	MINT BOXED £875.00
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LEICA HANDGRIP FOR M6/M7MP etc	MINT BOXED AS NEW £79.00
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LEICA 28 - 70mm f3.5-5.6 VARIO ELMAR ROM	MINT £369.00
LEICA 28 - 70mm f3.5-5.6 VARIO ELMAR R	EXC++ £299.00
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BRONICA 150mm f3.5 ZENANON E MC	MINT £129.00
BRONICA 150mm f4 PE	MINT £150.00
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MAMIYA 250mm f4.5 LENS FOR RZ	MINT £299.00
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15.1 megapixels
3.4 fps
1080p movie mode

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12.3 megapixels
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12.3 megapixels
7.0 fps
720p movie mode

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5.0 fps
full frame CMOS sensor

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9.0 fps
720p movie mode
full frame CMOS sensor

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D3s Body RRP **£4199** **£3598**

D3s RECOMMENDED ACCESSORIES:
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D3x Body **£5069**

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14.2 megapixels
7.0 fps
1080i movie mode

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14.2 megapixels
7.0 fps
720p movie mode

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A33

14.2 megapixels
7.0 fps
1080i movie mode

A33 Body **£499**
A33 + 18-55mm **£579**
A33 + 18-55mm + 55-200mm **£729**

A55

12.3 megapixels
3.0 fps
720p movie mode

A55 Body **£589**
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A580

16.2 megapixels

Panasonic

G3

16.0 megapixels
5.0 fps

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GF2 + 14-42mm **£449**
GF2 + 14mm **£449**
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GH2

16.0 megapixels
5.0 fps

G2

12.1 megapixels

GF2

12.1 megapixels

G10

12.1 megapixels

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OLYMPUS

E-PL2 Silver, Black, Red or White

12.3 megapixels
3.0 fps
720p movie mode

E-PL2 From **£469.99**

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E-PL2 + 14-42mm II + 40-150mm (Red) **£629**
E-PL2 + 14-150mm (Silver, Black, White or Red) **£719**

EP-2 Silver or Black

12.3 megapixels
3.0 fps
720p movie mode

E-P2 Body (Silver or Black) **£548**
E-P2 + 14-42mm (Silver or Black) **£628**
E-P2 + 17mm (Silver or Black) **£668.99**

E-5

12.3 megapixels
5.0 fps
720p movie mode

E-5 Body **£1439**

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SIGMA

SD15

14.1 megapixels
3.0 fps

SD15 From **£594**

SD15 Body **£594**

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Sigma PG-21 Power Grip **£169.99**
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PENTAX

K-5

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7.0 fps
1080p movie mode

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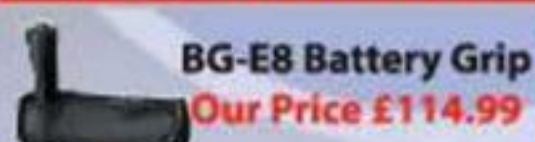
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24mm f/2.8	£373.99	400mm f/5.6L USM	£1,099.99	EF-S 18-200mm f/3.5-5.6 IS	£409.99
28mm f/1.8 USM	£388.99	500mm f/4.0L USM IS	£5,299.00	24-70mm f/2.8L USM	£999.99
28mm f/2.8	£165.99	500mm f/4.0L USM IS II	£8,999.00	24-105mm f/4.0L IS USM	£899.99
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EF-S 60mm f/2.8 Macro	£359.99	TSE 90mm f/2.8	£1,119.99	70-200mm f/4.0L IS USM	£919.99
MP-E 65mm f/2.8	£849.99	8-15mm f/4L Fisheye USM	£1,293.99	70-200mm f/4.0L USM	£499.99
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135mm f/2.0L USM	£923.99	EF-S 17-55mm f/2.8 IS USM	£779.99	100-400mm f/4.5-5.6L USM IS	£1,249.99
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BG-E6 (5D Mk II)	£219.99	Speedlite 320EX NEW	£229.99	EH-21L Semi-Hard Case (60D)	£84.99
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BG-E8 (550D)	£114.99	Speedlite 580EX II	£364.99	DCC-62 Leather Case (IXUS 105)	£23.00
BG-E9 (60D)	£159.99	MacroLite MR-14EX	£469.99	DCC-65 Leather Case (G11)	See Web
Wireless File Transmitters		MT-24EX Macro Twin Flash	£789.99	DCC-80 Soft Case (A530/A540)	£23.00
WFT-E1 (EOS 1Ds II)	£999.99	Speedlite Transmitter ST-E2	£179.99	DCC-85 Soft Case (A1000 IS)	£6.99
WFT-E2 (EOS 1D III) (I)	£699.99	Remotes		DCC 490 Soft Case (A800)	£14.00
WFT-E2 Mark II (EOS 1D IV)	£629.99	RC-6 (EOS 500D, 550D, 600D)	£16.99	DCC 510 Soft Case (A3300 IS)	£19.00
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LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

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Live View	✓	Card Type	SD

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Live View	✓	Card Type	SD

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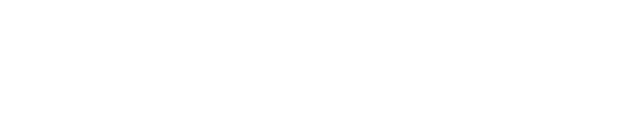
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Digilux 4 M-box	£379
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D700 body	£700
D300 body box	£749
D200 body box	£349
D90 body box	£449
D80 body box	£279
D70 body	£179
D60 body box	£199
D50 body	£149
D40 body	£199
MBD-200	£119
MBD-100	£99
MBD-80	£89
MBD-11 mint box	£229
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EH-6 AC adapter	£69
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EP-1 + 17 F2.8 M-box	£289
E1 body box	£199
E-500 body	£199
E-410 body	£179
12-60 F2.8/4 SWP M-	£699
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40-150 F4.5/5.6	£89
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SQAI + 80 + WLF	£449
+ 120 back	£449

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65 F4 PS Boxed	£199
65 F4 PS	£149
110 F4 PS Mac (1:4)	£279
135 F4 PS M-	£279
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150 F4 PS M-Box	£199
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70-200 F4 L U box	£449
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70-210 F3.5/4.5	£149
70-300 F4/5.6 IS U M-	£329
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300 F4 IS U L	£949
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PGi525 Black 19ml	£9.99
CLi526 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£12.99
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PG510 Black 9ml	£11.99
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No.301 Colour 3ml	£11.99
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No.338 Black 11ml	£17.99
No.339 Black 21ml	£24.99
No.343 Colour 7ml	£18.99
No.344 Colour 14ml	£26.99
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No.351 Colour 3.5ml	£13.99
No.363 Black 6ml	£13.99
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D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

GB130 (V2) for Panasonic	£26.99
-Li8 for Pentax	£9.99
-Li50 for Pentax	£12.99
M 1137D	£9.99

North Wales Photoshow

Cambrian Photography celebrate another fantastic In-Store event



Wednesday May 25th witnessed another hectic day of photographic activity in Colwyn Bay, with visitors travelling from far and wide to satisfy their interest in the latest cameras, printers, tripods, bags and accessories; from most of the well known brands in the hobby.

As well as hardware, the show gave those attending a chance to see and handle products ranging from inkjet papers and inks, software, printing services, and even solar powered mobile phones! Coupled with the wide range of FREE seminars that took place throughout the day, the event provided something for everyone.



There was a steady stream of visitors throughout the time the show was open, and with space at a premium, good manners was the order of the day!



The day was a great chance for photographers to ask questions about equipment and how to get the best from it.

‘In these recessionary times, it was especially pleasing to see so many photographers keen to continue using their cameras, and thirsty for knowledge on how to improve and enjoy their picture taking’, said Sarah Jones, one of the Cambrian directors and organiser of the show; ably helped by a great team of staff in the shop of course! She went on to say that ‘all at Cambrian would like to extend a big thank you to all of those who visited and made the day such a huge success. Thanks also to the army of company representatives who worked tirelessly to answer the never ending stream of questions, and who contributed so much towards making the day one to remember for everyone who attended. The show has taken place now in its present form for over thirty years, and judging by the success of this year, will continue to do so for many years to come’.

If you were not able to make the show this year, keep up to date with all of the goings-on at Cambrian by logging on to our website. Here you will find a list of second hand equipment, details about new product and our training suite - unique in North Wales.

www.cambrianphoto.co.uk

- A Roaring Success!

Highlights from the show were most definitely the fact that Canon attended, with Saj doing a sterling job and coming in for very favourable comment from visitors. Panasonic bringing the G3 along also caused more than a ripple of interest and was also a big pull. Having said that, the level of interest on all of the stands was more than gratifying. And of course, who could overlook Bev's lemon drizzle cake! We managed to consume 75 cakes this year, and as has been suggested, next year will see a donation to charity requested so that others may benefit from this very popular aspect of the show. Some of the comments posted later on our facebook site say it better than we can so....



this very popular aspect of the show. Some of the comments posted later on our facebook site say it better than we can so....

'Excellent show. Neil from Panasonic very helpful, nothing was too much trouble for him he's a credit to Panasonic, looking forward to the next show. Well done to Sarah and her team'. TERENCE BISHOP

'Glad I came. Canon rep extremely pleasant and friendly, though would have liked to see him with a wider range of lenses. Very busy, which meant I tired too much and had to give up before I saw all I wanted to - my problem not that of the show!' SUE BRAYNE

Great day. Nikon, Sigma, Carl Zeiss, Minox, Hahnel and Owens really good to talk to. Thought the seminar missed the point, was expecting more of how to position lights for differing effects but it was more selling their course. As has been said well done to all for putting a North Wales 'Focus' on. Coffee and cake superb as usual but needs a charity jar on the table. Thanks to everyone.' ROD PIERCE

'In 37 years in the Photo Trade and seeing and attending many "dealer days". THIS WAS ONE OF THE BEST !! In fact I can't remember one that had probably 300 ..yes 300 customers over the door in 9 hours !! Well done Sarah and all at CAMBRIAN PHOTOGRAPHY !!' DAVE GRANDISON

'Fantastic Day got my self a nice battery grip and a free battery Thank you xx' LOUISE WYNNE

'I visited and got a tripod :) good advice and quick service as usual.' STE NOVA

'ure right there, the shop was packed, and i did spend some money, mmm,thank u all 4 a good service as usual.' BRYAN EDWARDS

Cambrian Photography Ltd

Super Stockist of All Tamron Lenses



18-270mm f3.5/6.3 Di II VC LD

The World's lightest, smallest 15x Zoom*, with Tamron's first PZD (Piezo Drive) motor. This VC ultra zoom for APS-C format DSLRs has reached an astonishing new level of compactness, performance, and speed with the addition of PZD (Piezo Drive), an innovative ultrasonic autofocus motor based on an advanced piezoelectric design. The result is a lens that's considerably lighter, and noticeably shorter and slimmer (filter diameter: 62mm) than any previous lens in its class. Provides faster, quieter auto-focusing. * As at December 2010.



60mm f2 Di II LD Macro

First in its class to combine top-notch macro shooting performance down to 1:1 (life-size on-sensor image) with unequalled depth of field control and extended low-light shooting ability thanks to its ultra-wide f2 aperture. With a 35mm-equivalent focal length of 93mm, it's a superb choice for portraits and its two LD glass elements and internal focusing (IF) endow it with exceptional imaging performance.



28-300mm f3.5/6.3 XR Di VC LD

Covering an impressive 10.7X, wide-to-long-telephoto zoom range on both full-frame and APS-C format digital SLRs, the cutting-edge 18-element 13-group design incorporates XR (extra refractive-index), LD (low dispersion) and AD (anomalous dispersion) glass as well as hybrid and GM (glass molded) aspherical elements to deliver exquisite sharpness and color correction over its extended range. And to optimize its outstanding real-world image quality the high-tech, state-of-the-art VC (Vibration Compensation) system.

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- 28-75mm f2.8 XR Di LD
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- 70-300mm f4/5.6 Di VC USD
- 70-300mm f4/5.6 Di LD
- 90mm f2.8 Di Macro
- 180mm f3.5 Di LD Macro
- 200-500mm f5/6.3 Di LD

Please contact us for further details, fits available and pricing

Lenses for APS-C cameras

- 10-24mm f3.5/4.5 Di II LD
- 17-50mm f2.8 XR Di II VC LD
- 17-50mm f2.8 XR Di II LD
- 18-200mm f3.5/6.3 XR Di II LD
- 18-270mm f3.5/6.3 Di II VC LD
- 55-200mm f4/5.6 Di II LD

Please contact us for further details, fits available and pricing

Cambrian Photography Limited. 87-89, Abergele Road, COLWYN BAY. North wales. LL29 7SA.

Tel: 01492 532510 Email: sales@cambrianphoto.co.uk Web:www.cambrianphoto.co.uk

We are commission sales specialists - we part exchange and buy for cash

Bronica ETRS/SI

ETRS Complete	E+ £279
ETRS Body Only	E+ £119
ETRS Complete + Prism	E++ £229 - £249
ETRS Complete	E++ £199
ETRS Body Only	E++ £89
40mm F4 E	E+ / E++ £149 - £179
45-90mm F4.5-6 PE	E++ £499 - £549
50mm F2.8 E	E+ £89 - £129
105mm F3.5 E	E++ £89
105mm F4.5 PE Macro	E++ £249
135mm F4 PE	E++ £249 - £299
150mm F3.5 E	As Seen / Unused £49 - £179
150mm F3.5 PE	E++ £179
200mm F4.5 E	As Seen / Unused £79 - £325
200mm F4.5 PE	E+ / Unused £149 - £279
200mm F5.6 E	E++ £179
250mm F5.6 E	As Seen / E++ £129 - £249
250mm F5.6 PE	E++ £249
2x Converter E	E++ £89 - £95
120 El Mag	E++ £49
Polaroid Mag E	E+ / E++ £25 - £75
Polaroid Mag Ei	Unused £59
AEII Meter Prism	E+ / E++ £99 - £129
Rotary Prism E	As Seen / E+ £59 - £99
Prism Finder E	Exc / Unused £35 - £89
Extension Tube E14	E+ / Unused £49 - £89
Extension Tube E28	E+ £59 - £79
SCA386 Flash Adapter	E+ / E++ £29 - £59

Bronica GS1

GS1 Complete + AE Prism	E+ £449
GS1 Complete	E++ £399
GS1 Body Only	E+ / E++ £129 - £199
50mm F4.5 PG	E++ £299
65mm F4 PG	E+ £119 - £199
110mm F4 PG Macro	E+ / E++ £299 - £349
150mm F4 PG	E+ / E++ £119 - £159
200mm F4 PG	E+ £179
250mm F5.6 PG	Unused £299
1.4x Teleconverter G	E++ £125
GS 120 Mag (6x6)	E+ £39
GS 120 Magazine	E+ £49
GS 220 Mag (6x4.5)	Mint- £89
Polaroid Mag	E+ / Unused £30 - £89
AE Prism Finder G	E+ / E++ £125 - £149
AE Rotary Prism G	E++ £125 - £225
Speed Grip G	E+ / E++ £35 - £39
G18 Extension Tube	E++ £85
G36 Extension Tube	E+ £59
Revolving Tripod Adapter G	E++ £59

Bronica RF645

RF645 + 65mm F4	E++ £549
65mm F4 RF	E++ £149

Bronica S2A/EC/ECTL - Phone

Bronica SQA/AI/B

SQA Complete + Prism	E+ £299
SQA Complete	E++ £349
40mm F4 S	E++ £249
50mm F3.5 PS	E++ £249
50mm F3.5 S	E+ / E++ £139 - £249
65mm F4 PS	E+ / Unused £119 - £299
110mm F4 PS Macro	E+ / E++ £199 - £299
135mm F4 PS Macro	Unused £329
150mm F3.5 S	As Seen / E++ £59 - £165
150mm F4 PS	As Seen / Mint £99 - £199
200mm F4.5 PS	Exc £149
200mm F4.5 S	E++ £149
250mm F5.6 PS	E++ £249
2x Teleconverter S	E++ £99
SQA 220 Mag	Exc / E++ £25 - £59
SQA 220J Mag	E+ / Unused £49 - £75
Polaroid Mag S	E+ / E++ £35 - £49
AE Prism Finder S	E+ / E++ £99 - £149
45DS Prism Finder	E+ / E++ £89 - £95
Prism Finder S	E+ / Unused £59 - £99
Motordrive S	E+ £119
Autobellows S	E++ / Unused £219 - £299
Extension Tube S18	Mint- £59
Proshade S	E+ / Unused £25 - £59

Canon EOS

EOS 1V + E2 Booster	E+ £379 - £399
EOS 1V Body Only	E+ £349
EOS 1N + E1 Booster	E+ £199 - £219
EOS 1N RS Body Only	E+ £349
EOS 1 + E1 Booster	As Seen / Exc £99 - £139
EOS 1 Body Only	E+ / E++ £89 - £179
EOS 3 Body Only	As Seen / E++ £99
EOS 30 Body Only	E+ / E++ £69 - £99
EOS 30E Body Only	As Seen £39
EOS 33 + 28-90mm	E+ £109
EOS 33 Body Only	E++ £79
EOS 5 + VG10 Grip	E+ / E++ £49 - £89

EOS 5 Body Only	E+ £49 - £59
EOS 5 QD + VG10 Grip	E++ £59
EOS 5 QD Body Only	E+ / E++ £59 - £69
EOS 600 + 28-70mm EF	As Seen £39
EOS 600 + 35-105mm	E+ £49
EOS 600 + Databack	E+ £29 - £45
EOS 3000N Body Only	E++ £25
EOS 3000V Body Only	E++ £20 - £29
EOS 300V Body Only	E+ / E++ £29 - £39
10-22mm F3.5-4.5 EFS	E++ £519
14mm F2.8 L USM	E++ £1,099
17-85mm F4-5.6 IS USM	E++ £239
18-55mm F3.5-5.6 EFS	As Seen / E+ £29 - £49
18-55mm F3.5-5.6 EFS II	E++ £59
20-35mm F3.5-4.5 USM	E+ £149
24mm F1.4 L USM	E+ £699
24mm F2.8 EF	E++ £249 - £289
24-105mm F4 L IS USM	E++ £699
28-80mm F3.5-5.6 USM II	E++ £49
28-90mm F4-5.6 EF	E++ £59
28-105mm F3.5-4.5 USM	Unknown £109
28-105mm F3.5-4.5 USM II	E+ £129
28-135mm F3.5-5.6 IS USM	E++ £239
28-200mm F3.5-5.6 USM	E++ £199
50mm F2.5 EF Macro	E++ £179
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70-200mm F2.8 L USM	E++ £799 - £849
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90-300mm F4.5-5.6 EF	E+ £99
135mm F2 L USM	E++ £749
180mm F3.5 L Macro USM	E++ £929
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500mm F4 L IS USM	Mint- £4,599
Leica 50mm F2 R 3cam	E+ £279
Samyang 500mm F6.3 Reflex	E++ £129
Sigma 18-50mm F2.8 EX DC Macro	Mint- £239
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Sigma 24mm F2.8 II	E+ £59
Sigma 24-60mm F2.8 EX DG	E+ £199
Sigma 50-500mm F4-6.3 Apo DG HSM	E+ £499
Sigma 70-210mm F2.8 Apo	E+ / E++ £299
Sigma 70-210mm F4-5.6	E+ £39
Sigma 70-210mm F4-5.6 UC AF	E+ £49
Sigma 70-300mm F4-5.6 Apo Macro Super	E++ £119
Sigma 100-300mm F4 EX APO DG	E++ £599
Sigma 105mm F2.8 EX DG Macro	E++ £249
Sigma 105mm F2.8 EX Macro	E++ £179
Sigma 120-400mm F4-5.6 APO DG HSM	E++ £499
Sigma 300mm F4 Apo	E++ / Mint- £259 - £299
Sigma 400mm F5.6 AF	As Seen £99
Sigma 400mm F5.6 Apo AF	E++ £349
Sigma 500mm F4.5 APO EX DG HSM	E++ £2,399
Tamron 28-200mm F3.8-5.6 LD	E++ £59
Tamron 70-300mm F4-5.6 DI	E++ £79 - £99
Tamron 200-400mm F5.6 AF LD	E++ £249
Tamron 200-500mm F5-6.3 DI LD AF	E++ £649
Tokina 16-50mm F2.8 ATX Pro DX	Mint- £549
Zeiss 25mm F2.8 Distagon ZS	E++ £549

Canon Manual - Please Phone

Contax 645 Series

35mm F3.5 Distagon	E++ £1,199
45mm F2.8 Distagon	E++ £749 - £899
55mm F3.5 Distagon	E++ £849
120mm F4 Apo Macro	E+ / E++ £1,199 - £1,299
140mm F2.8 Sonnar	E++ / Unused £699 - £999
210mm F4 Sonnar	E++ / Mint- £799 - £899
GB73 Hood	E++ £49
GB74 Hood	E++ £45 - £59
MFB-2 Polaroid Mag	E+ £99
MSB1 Flash Bracket	Mint- £179
Polaroid Magazine	E+ / E++ £149 - £199

Contax G Series

G2 + 35-70mm	Mint- £749
G1 Body only	E+ £179
16mm F8 G + Finder	E+ £999
21mm F2.8 G + Finder	E++ £449
28mm F2.8 G - Black	E++ £239
35mm F2 G	E++ £239
35-70mm F3.5-5.6 G Vario	E++ £399 - £449
90mm F2.8 G	E+ / Mint- £99 - £189
TLA140 Flash	E+ / Mint- £39 - £59
TLA200 Flash	E+ / E++ £65 - £119

Contax SLR Series

N1 + 24-85mm	E++ / Unused £449 - £750
NX + 28-80mm	E++ / Unused £349 - £499
AX Body Only	Exc / E++ £299 - £499
RTS3 Body Only	E+ £399
RX Body Only	As Seen / E++ £179 - £299
S2 Body Only	E++ £549
ST Body Only	E++ £299
RTS + Winder	E+ £195
Aria Body Only	E+ / E++ £199 - £249
167MT Body Only	E+ / E++ £89 - £139
137MA Body Only	E+ £99
137MD + Grip Body Only	E+ £89
Preview Body Only	E+ / E++ £179 - £249
15mm F3.5 AE	E+ £1,099
18mm F4 MM	E+ / E++ £549 - £599
21mm F2.8 MM	Mint- £1,349

25mm F2.8 MM	E++ £399
28mm F2 AE	E++ £599
28mm F2.0 MM	E++ £799
28mm F2.8 MM	E+ / E++ £199 - £249
Schneider 28mm F2.8 PC	E++ £599
28-70mm F3.5-4.5 MM	E+ / Mint- £219 - £379
28-80mm F3.5-5.6 AF	E++ / New £279 - £399
35mm F2.8 AE	E++ £199
35-135mm F3.3-4.5 MM	E++ £599 - £849
60mm F2.8 AE Macro	E+ / Mint- £499 - £699
70-300mm F4-5.6 AF	E++ / Unused £499 - £799
80-200mm F4 MM	E+ / Mint- £279 - £450
85mm F2.8 AE	E++ £225
100mm F2.8 AE Macro	E++ £599 - £649
100mm F3.5 AE	E++ £249
135mm F2 (60 Year Edition)	Unused £2,499
135mm F2.8 AE	E+ £169
135mm F2.8 MM	E++ £199
180mm F2.8 AE	E++ £449
180mm F2.8 MM	E+ / E++ £329 - £499
200mm F2 MM	Mint- £3,249
200mm F3.5 AE	As Seen / E++ £149 - £225
300mm F4 MM	E+ / E++ £349 - £550
TLA20 Flash	E+ £39
TLA280 Flash	E++ / Mint- £99 - £119
TLA30 Flash	As Seen / Mint- £29 - £59
TLA360 Flash	Exc / E++ £99 - £199
TLA480 Flash	E++ £279

Digital SLR Cameras

Canon EOS 1DS MkII Body Only	E+ £2,799
Canon EOS 1D MKIIN Body Only	As Seen / E+ £599 - £849
Canon EOS 1D MKIIN Body Only	E+ / E++ £549 - £799
Canon EOS 40D Body Only	E+ £379
Canon EOS 30D Body Only	E+ / E++ £229 - £299
Canon EOS 20D Body Only	E+ / E++ £199 - £219
Canon EOS 1000D + 18-55mm	Mint- £269
Canon EOS 600D Body Only	Mint £529
Canon EOS 400D + 18-55mm	E++ £249
Canon EOS 400D Body Only	E++ £199 - £239
Canon EOS 350D + 18-55mm	E+ £199
Canon EOS 350D Body Only	E++ £179
Canon EOS Rebel + 18-55mm	E+ £189
Canon Powershot G9	E++ £179
Fuji S2 Pro Body Only	E+ £149 - £159
Kodak DCS 520 Body Only	As Seen £349
Nikon D2X Body Only	E+ / E++ £549 - £799
Nikon D1X Body Only	E+ £349
Nikon D5000 Body Only	Mint- £349
Nikon D700 Body Only	E++ £1,499
Nikon D300S Body Only	Mint £899
Nikon D300 Body Only	E++ £649 - £699
Nikon D200 Body Only	E++ £369
Nikon D80 Body Only	E+ / E++ £299 - £339
Nikon D70S Body Only	E+ £179
Nikon D70 Body Only	E+ / Mint- £149 - £199
Nikon D60 Body Only	E++ £169
Nikon D40 Body Only	E++ £159
Olympus E1 + 175-45mm	E++ £179
Olympus E1 + HLD-2 Battery Grip	E++ £249
Olympus E1 Body Only	E+ / E++ £179
Olympus EP-1 Silver Body Only	E++ £179
Panasonic GH1 Body Only	E+ / Mint- £399 - £429
Panasonic G2 Body Only	Mint- £229
Panasonic GF-1 Body Only	Mint- £219
Panasonic G1 Body Only	E++ / Mint- £199
Pentax K200D + 18-55mm + D-BG2 Grip	E++ £449
Pentax K200D Body Only	E+ £199
Pentax K100D + 18-55mm	E++ £229
Sigma SD14 Body Only	Mint- £249
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Fuji - Please Phone

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1.7x H Converter	Mint- £699
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HMI100 Polaroid Mag	E++ / Mint- £99 - £149
Global Image Locator	E++ £249
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50mm F4 C Black	E+ £239
50mm F4 C Chrome	As Seen £199
50mm F4 CF	Exc Demo £1,899
50mm F4 Classic ZV	Unused £2,999
60mm F3.5 C Black	Exc £399
60-120mm F4.8 FE	E+ £849
80mm F2.8 FE	E++ £499

120mm F4 CF Macro	E++ £899 - £949
135mm F5.6 C Macro	E+ / E++ £249 - £349
135mm F5.6 S Planar	E++ £249
150mm F2.8 F	E+ £249
150mm F4 C Black	E+ / E++ £299
150mm F4 C Chrome	Exc £99 - £149
150mm F4 CF	As Seen / E++ £299 - £449
150mm F4 CF	Exc Demo / E++ £799 - £1,499
250mm F4 FE	E+ / E++ £599 - £749
250mm F5.6 C Black	E+ £249
250mm F5.6 C Chrome	As Seen / E+ £149 - £249
250mm F5.6 CF	Unknown / E+ £499
350mm F5.6 C Black	Exc £449
2x Mular Converter	E+ £249
2xE Converter	E++ / Mint- £299 - £449
Cambro 2x Converter	E++ £60
Teleplus 2x MOC Converter	Unused £75
Vivitar 2x Converter	E+ / E++ £45 - £75
12 On Chrome Mag	As Seen £29
70 Chrome Mag	E+ / E++ £69
A12 Black Mag	As Seen / E+ £79 - £99
A12 Chrome Mag	Exc / E+ £85 - £99
A16 Chrome Mag	E+ £179
A16S Chrome Mag	E+ £69
A24 Black Mag	E+ / E++ £125 - £145
A24 Chrome Mag	Exc / Mint- £49 - £125
A24 TCC Black Mag	E+ £139
E12 Chrome Mag	E++ £279
E24 Black Mag	E+ / Mint- £199 - £229
Phase One H10 Back	E+ £850
Polabasic Mag	E++ £75
Polaroid Mag	E++ / Mint £35
AcuteMatte Standard Screen	E++ £79
PM Prism	E+ £149
PM5 Prism	E+ / E++ £199
PM90 Prism	E+ / Mint- £269 - £299
PME3 Meter Prism	E++ £299
Viewfinder Magnifier 42459	E++ £149
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Hasselblad Xpan - Please Phone Large Format - Please Phone

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M6 Jubilee Set	Unused £4,499
M6 Royal Photo Society	Unused £2,999
M6 0.72x Titanium Body Only	Mint- £1,450
MP 0.58x Chrome Body Only	Mint- £2,199 - £2,299
M7 0.72x Black Body Only	E++ £1,499
M7 0.72x Chrome Body Only	E++ £1,450 - £1,499
M7 0.85x Black Body Only	E++ £1,499
M6 0.72x Black Body Only	E+ £799
M4-P Chrome Body Only	Mint £799
M2 Chrome Body Only	E+ £349
MD2 Black Body Only	E+ £349
MDA Chrome Body Only	E+ £499
CL Black Body Only	E++ £349
Konica Hexar RF + 50mm F2	Exc £699
Konica Hexar RF Body Only	E++ £499
50mm F1.4 Chrome	E++ £899
90mm F2 Black	E+ £499
90mm F2.8 Chrome	Exc £299
90mm F4 Collapsible	E+ £225 - £249
90mm F4 Elmar E39	E+ / E++ £249 - £299
135mm F2.8 Black	E+ £249
135mm F2.8 M Black	As Seen £225 - £250
135mm F4.5 Chrome	As Seen / E+ £95 - £125
Konica 28mm F2.8 M	E+ £369
Minolta 28mm F2.8 M	E++ £399
Minolta 90mm F4 M	E++ £299
18mm Black Metal Finder	Mint- £399
28mm Black Finder	E++ £199
28mm Black Metal Finder	Mint- £249 - £279
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F70 + 35-80mm	E+ £49
F70 Body Only	E+ / E++ £29 - £59
12-24mm F4 G AFS DX ED	Mint- £549 - £599
14mm F2.8 AFD	E++ £799
17-35mm F2.8 ED AFS	E++ £799
18-35mm F3.5-5.6 AFD	E+ / E++ £229 - £249
18-55mm F3.5-5.6 G AFS DX	E+ £49
18-70mm F3.5-5.6 G AFS ED DX	E++ £149
18-135mm F3.5-5.6 G AFS DX	E++ £159
18-200mm F3.5-5.6 G AFS DX VR	E++ £349
24mm F2.8 AF	E+ £199
24mm F3.5 ED PC-E	Mint- £1,149
24-50mm F3.3-4.5 AF	Exc £69
24-50mm F3.3-4.5 AFD	E+ £119
24-85mm F2.8 AFD	E+ £249
24-120mm F3.5-5.6 ED AFD	As Seen / E+ £99 - £179
24-120mm F3.5-5.6 G AFS ED VR	E+ / Mint- £299 - £399
28-70mm F2.8 AFS	E++ £549
28-70mm F3.5-4.5 AFD	E+ / E++ £99 - £125
28-80mm F3.3-5.6 AFG	E++ £39
28-80mm F3.5-5.6 AFG	E+ £39
28-85mm F3.5-4.5 AF	Exc £59
35mm F1.8 G AFS DX	Mint- £159
35-70mm F3.3-4.5 AF	E+ £49
35-105mm F3.5-5.6 AF	E+ £99
55-200mm F4-5.6 AFS DX G	Mint- £119
70-200mm F2.8 G AFS ED VR	E++ £1,199
70-210mm F4 AF	E+ / E++ £149 - £249
70-210mm F4.5 AFN	E++ £89
70-300mm F4-5.6 AFG	E+ / Mint- £69 - £89
70-300mm F4-5.6 ED AFD	E+ / Unused £159 - £229
80-200mm F2.8 ED AF	E+ £399
80-400mm F4.5-5.6 AFD VR	E+ / E++ £799
180mm F2.8 ED AFD	E++ £459
300mm F2.8 D Apo EX HSM	E++ £1,399
300mm F2.8 IFED AF	Exc £1,199
Sigma 12-24mm F4.5-5.6 EX DG HSM	E++ £399
Sigma 15mm F2.8 EX Fisheye	E++ £359
Sigma 18-50mm F3.5-5.6 D DC	E+ £39
Sigma 18-125mm F3.8-5.6 DC OS HSM	E++ £179
Sigma 24mm F1.8D EX DG	Mint- £249
Sigma 24-70mm F2.8 EX DG	E+ £219
Sigma 28mm F1.8 EX DG	E++ £199
Sigma 28-70mm F2.8 D EX	E+ £199
Sigma 28-135mm F3.8-5.6 Asph	E++ £79
Sigma 30mm F1.4 DC EX HSM	E++ £279
Sigma 50mm F2.8 EX DG Macro	E++ £179
Sigma 50-150mm F2.8 Apo HSM II	E++ £449
Sigma 55-200mm F4-5.6 DC	Unused £69
Sigma 70-210mm F3.5-4.5 Apo	E+ £49
Sigma 70-210mm F4-5.6 UC AF	Mint / Unused £69
Sigma 80-400mm F4.5-5.6 APO OS	E++ £489
Sigma 500mm F2.8 AF	E+ £199
Tamron 18-250mm F3.5-6.3 Di AF II	E+ £179
Tamron 28-300mm F3.5-6.3 XR Di	E++ £199
Tamron 55-200mm F4-5.6 Di II	E++ £59
Tokina 20-35mm F2.8 ATX Pro	E+ £249
Vivitar 28-70mm F2.8 Series 1	Unused £149
Vivitar 28-105mm F4-5.6 AF	Unused £59
Zeiss 28mm F2.8 Distagon ZF	Mint- £749
TC-20E Converter	E+ £159
TC-20EII Converter	E++ £179
TC16A Teleconverter	Unused £99
Tamron 1.4x Converter	Unused £75
Teleplus 2x Converter	E++ £45
SB218 Ringflash	E++ £149 - £179
SB25 Speedlight	E+ £75
SB29 Speedlight	Mint- £179
SB500X Speedlight	E++ / Mint £79
SB600 Speedlight	E++ £169

Nikon Manual



NASA F Photomic FTN + 50mm F1.4	E++ £1,999
NASA F2S Black + Drive + 55mm F3.5	E+ £2,399
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Terence Spenser F Photomic F + F36 Drive	Exc £1,599
F3AF Body Only	E+ £239
F3HP + MD4 Motor Drive	E+ / E++ £199 - £499
F3HP + MF14 Databack	E+ £249
F3HP Body Only	Exc / E+ £149 - £239
F3 + MD4 Motor Drive	E+ £199
F3 Body Only	E+ £149
F2AS Black Photomic Body Only	E++ £649
F2AS Chrome Body Only	E+ £399
F2A Black Body Only	Exc / E+ £199 - £249
F2A Chrome Body Only	Exc / Mint- £189 - £750
F2S Black Body Only	E+ £199
F2 Photomic Black Body Only	E+ £199 - £249
F2 Photomic Chrome Body Only	Exc / E+ £149 - £199
F Photomic FTN Body Only	Exc £199
FM2N Black Body Only	As Seen / E++ £79 - £199
FM2N Chrome Body Only	Exc / E+ £99 - £199
FM Chrome Body Only	E+ £99
FE2 Black Body Only	E+ £99 - £129
FE2 Chrome Body Only	E+ £129
FE Black Body Only	E+ £79 - £89
FE Chrome Body Only	E+ £89 - £99
FG Black Body Only	E++ £79
FG Chrome Body Only	E+ £59 - £85
FG20 Chrome Body Only	E+ £59
F301 Body Only	E+ £25

EM Body Only	E+ / E++ £39 - £45
24mm F2.8 AIS	E+ / Unused £149 - £450
28mm F2.8 AIS	E+ £149
28mm F2.8 Series E	Unused £150
28mm F3.5 AI	E+ £69 - £75
35mm F2 AIS	Mint £450
35mm F3.5 PC Shift	E++ £299
35-70mm F3.3-4.5 AIS	E++ £59 - £75
35-105mm F3.5-4.5 AIS	Exc / E++ £79 - £149
35-135mm F3.5-4.5 AIS	E+ / Mint- £129 - £149
43-86mm F3.5 Auto	Unused £175
43-86mm F3.5 Non AI	E+ £75
45mm F2.8 P	Unused £399
50mm F2 Non AI	E+ £39
50-300mm F4.5 AI	E+ £399
55mm F2.8 AIS Micro	As Seen / E+ £79 - £149
55mm F3.5 Micro Non AI	E+ £79
55mm F3.5 Non AI Micro	Exc £59
70-210mm F4 Series E	E+ / Unused £69 - £195
85mm F1.8 Non AI	E++ £299
85mm F2 AIS	E+ £159
100-300mm F5.6 AIS	E+ £129 - £179
105mm F1.8 AIS	E+ £299
135mm F3.5 Non AI	Exc / E+ £49 - £65
135mm F3.5 Non AI	E+ £69
180mm F2.8 AI	E++ £299
180mm F2.8 ED AIS	Unused £699
200mm F2 IFED AIS	E+ £1,999
200mm F4 Non AI	E+ £79
200mm F5.6 Medical	E++ £499
300mm F4.5 AI	E+ £149
500mm F8 Reflex	E++ £225
Zeiss 18mm F3.5 ZF Distagon	Mint- £749
SB10 Speedlight	E+ £15
SB11 Speedlight	Unused £175
SB12 Speedlight	E++ £39
SB16 Speedlight	E++ £75 - £95
SB17 Speedlight	E+ £35
SB18 Speedlight	E+ / Unused £10 - £30
SB20 Speedlight	E++ £39 - £49
SB21B Ringflash	E++ £179
SR2 Ring Light Unit	E++ £49

Olympus OM Series

OM4TI Black + 50mm F1.8	E+ £299
OM4TI Black Body Only	E+ £159 - £199
OM4TI Titanium Body Only	E+ £169 - £199
OM4 Black + 50mm F1.8	Exc / E+ £149 - £199
OM4 Black Body Only	Exc / E+ £129 - £149
OM2SP Black Body Only	E+ £119
OM2N Black Body Only	As Seen / E+ £49 - £79
OM2N Chrome + 35-70mm	E+ £119
OM2N Chrome + 50mm F1.8	E+ £89 - £99
OM2N Chrome Body Only	E+ £75 - £79
OM2 Chrome Body Only	E+ £49
OM1N Chrome Body Only	As Seen / E+ £65 - £79
OM40 Black + 50mm F1.8	E+ £79
OM40 Black Body Only	Exc / E+ £49 - £79
OM20 Chrome + 50mm F1.8	E++ £59
OM10 Chrome + 50mm F1.8	E+ / E++ £49 - £69
OM10 Chrome Body Only	E+ £39
OM101 + 50mm + 35-70mm + 70-210mm	As Seen £99
16mm F3.5 Fisheye Zuiko	E++ £450
21mm F3.5 Zuiko	E+ £229 - £299
28mm F3.5 Zuiko	E+ £49
35mm F2.8 Zuiko Shift	E++ £349
35-70mm F3.5-4.5 Zuiko	E+ / E++ £39 - £95
35-70mm F3.5-4.8 Zuiko	E+ £39
35-70mm F4 Zuiko	Exc / E++ £29 - £45
35-105mm F3.5-4.5 Zuiko	E+ / E++ £69 - £99
50mm F2 Macro Zuiko	E+ £329
50mm F3.5 Macro Zuiko	E+ £119
50-250mm F5 Zuiko	E++ £299 - £349
65-200mm F4 Zuiko	E+ / E++ £99 - £159
70-210mm F4.5-5.6 Zuiko	E++ £49
75-150mm F4 Zuiko	As Seen / E++ £15 - £59
80mm F4 Auto Macro Zuiko	E+ £159 - £225
80mm F4 Macro Zuiko	E+ / E++ £159 - £199
100-200mm F5 Zuiko	E++ £69
100mm F2.8 Zuiko	Exc £59
135mm F4.5 Macro Zuiko	E+ £139
135mm F4.5 Zuiko Macro	E++ £179 - £249
180mm F2.8 Zuiko	E+ £349
200mm F4 Zuiko	E+ £59
300mm F4.5 Zuiko	E+ £99 - £129
400mm F6.3 Zuiko	E++ / Mint- £599
F280 Flash	E+ / Unused £49 - £79
T10 Ringflash	E+ £75
T18 Flash	E++ £15
T20 Flash	E+ / E++ £9 - £25
T28 Flash Head	As Seen £49
T32 Flash	E+ £15 - £55
T45 Hammerhead Flash	E++ £175

Pentax Manual - Please Phone

Rollei 6000 Series	
6008AF Complete	E++ / Mint- £1,699 - £2,150
6008 Integral Complete	E++ £799
6008 Pro Complete	E++ £699
6008 Complete	E+ £629
6006 Mk1 Complete	E+ / E++ £349 - £399
6003 Complete	E++ £549
6001 Complete	E++ £549
SLX Mk1 Complete	E+ £249
50mm F4 HFT	E+ / E++ £299 - £399
50mm F4 PQ	E+ £650
50mm F4 PQ EL	E++ / Mint- £449 - £599
80mm F2.8 HFT	E+ £199
120mm F5.6 HFT	E++ £399
150mm F4 EL	E++ £499
150mm F4 HFT	Exc / E++ £199 - £249
150mm F4 HFT	E++ £299
150mm F4 PQ	E++ £549 - £650
150mm F4 PQ Tele Xenar	E+ £499
250mm F5.6 HFT	E+ / E++ £299 - £399
350mm F5.6 HFT	E+ £499
2x HFT Converter	E+ / E++ £89
120 Insert	E+ / E++ £15 - £20
120 Magazine (6006)	E+ / E++ £69 - £125
120 Magazine (6008)	E+ £99
120 Magazine (6x4.5) 6008	E++ £199
Polaroid Mag 6008	E+ / Mint- £35 - £179
Polaroid Mag SLX/6002/3	E++ £85
45 Degree Prism	E+ £179 - £249
90 Degree Prism Finder	E+ £249
Extension Tube 17mm	E+ £69
Extension Tube 34mm	E++ £79
Extension Tube 68mm	E++ £79
Quick Tripod Coupling	E++ £30

Pentax 645 Series

645N Complete	E++ £499 - £549
645N + 80-160mm	E+ / E++ £699 - £749
645 Complete	E+ / E++ £269 - £299
645 + 45-85mm	E+ £469
45mm F2.8 A	E++ £249
55mm F2.8 A	E++ £225
80-160mm F4.5 A	E+ / E++ £299 - £399
80-160mm F4.5 FA	E++ £699
200mm F4 A	E+ £129
120 Insert	E++ / Mint- £59 - £79



220 Insert	E+ / E++ £29 - £59
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Pentax 67 Series

67II Body + AE Prism	E++ £839
67II Body Only	Exc £549
67 Mirror Up + TTL Prism	E+ £399
6x7 Mirror Up + TTL Prism	E+ / E++ £349
6x7 Mirror Up + Prism	As Seen / E+ £199 - £279
6x7 Non Mirror Up + Prism	Exc £199
35mm F4.5 Fisheye Takumar	As Seen / E++ £249 - £650
45mm F4 SMC	E++ £299
55mm F4 SMC	E+ £259
75mm F4.5 Shift	Exc £299 - £329
100mm F4 SMC Macro	Mint- £399
135mm F4 Macro	E+ £199
135mm F4 Macro Takumar	Exc / E+ £149 - £229
150mm F2.8 Takumar	As Seen / E+ £109 - £149
165mm F2.8	As Seen / E+ £79 - £199
200mm F4	E+ / E++ £139 - £249
200mm F4 Takumar	Exc / E++ £99 - £199
300mm F4	E+ / E++ £279 - £549
300mm F4 Takumar	As Seen / E++ £199 - £349
500mm F5.6	E++ £749 - £1,399
800mm F4 Takumar	E++ £2,499
T6-2x Rear Converter	E++ £39
Vivitar 2x Converter	Exc / E++ £29 - £79
6x7 Right Anglefinder	E++ £75
Extension Tube Set	E+ £59

Pentax AF

MZ3 Body Only	E++ £149
MZ5N Body Only	E++ £59
MZ7 Body Only	E++ £39
MZ50 + 35-80mm	E+ / E++ £39
MZ50 Body Only	E++ £39
MZ30 + 35-80mm	Clearance / E++ £35
Z1-P Body Only	E+ £39
Z1 Body Only	E+ £59
SFX Body Only	As Seen £39
PZ70 + Sigma 35-70mm	E++ £29
12-24mm F4 SMC DA ED AL	Mint- £599
17-28mm F3.5-4.5 Fisheye F	E++ £165 - £199
18-55mm F3.5-5.6 AL WR	E++ £79
18-55mm F3.5-5.6 SMC DA AL	E+ / E++ £39 - £49
20-35mm F4 FA AL	E++ £269
24mm F2 SMC FA IF AL	E+ / E++ £399 - £499
24-90mm F3.5-4.5 SMC FA AL	E++ £279
28-70mm F4 FA AL	E++ £75
28-80mm F3.5-5.6 FA	E+ / E++ £29 - £49
28-200mm F3.8-5.6 FA IF AL	E++ £129
35-80mm F4-5.6 FA	Mint- £25
50-200mm F4-5.6 DA ED	E++ / Mint- £79 - £119
50-200mm F4-5.6 DA ED WR	Mint- £119
80-200mm F4.7-5.6 F	E++ £59
80-200mm F4.7-5.6 FA	E++ £89
80-320mm F4.5-5.6 SMC FA	E+ £89
Sigma 10-20mm F4-5.6 EX DC HSM	E++ £309
Sigma 17-35mm F2.8-4 EX Asph	E+ £129
Sigma 70-300mm F4-5.6 Apo Macro	E+ £89
Tamron 10-24mm F3.5-4.5 Di II LD Asph	Mint- £279
Tamron 28-80mm F3.5-5.6 AF	E+ £29
Tamron 28-200mm F3.8-5.6 XR	Mint- £119
Tamron 80-210mm F4.5-5.6 AF	E++ £39 - £49
Tamron 90mm F2.8 Di Macro AF	E++ £259
Samsung 55-200mm F4-5.6 ED	Mint- £79
AF360FGZ Flash	E++ £199
AF400FTZ Flash	E+ / E++ £59 - £99
AF500FTZ Flash	E+ / E++ £99 - £125

Rollei 6000 Series

6008AF Complete	E++ / Mint- £1,699 - £2,150
6008 Integral Complete	E++ £799
6008 Pro Complete	E++ £699
6008 Complete	E+ £629
6006 Mk1 Complete	E+ / E++ £349 - £399
6003 Complete	E++ £549
6001 Complete	E++ £549
SLX Mk1 Complete	E+ £249
50mm F4 HFT	E+ / E++ £299 - £399
50mm F4 PQ	E+ £650
50mm F4 PQ EL	E++ / Mint- £449 - £599
80mm F2.8 HFT	E+ £199
120mm F5.6 HFT	E++ £399
150mm F4 EL	E++ £499
150mm F4 HFT	Exc / E++ £199 - £249
150mm F4 HFT	E++ £299
150mm F4 PQ	E++ £549 - £650
150mm F4 PQ Tele Xenar	E+ £499
250mm F5.6 HFT	E+ / E++ £299 - £399
350mm F5.6 HFT	E+ £499
2x HFT Converter	E+ / E++ £89
120 Insert	E+ / E++ £15 - £20
120 Magazine (6006)	E+ / E++ £69 - £125
120 Magazine (6008)	E+ £99
120 Magazine (6x4.5) 6008	E++ £199
Polaroid Mag 6008	E+ / Mint- £35 - £179
Polaroid Mag SLX/6002/3	E++ £85
45 Degree Prism	E+ £179 - £249
90 Degree Prism Finder	E+ £249
Extension Tube 17mm	E+ £69
Extension Tube 34mm	E++ £79
Extension Tube 68mm	E++ £79
Quick Tripod Coupling	E++ £30

Rollei SL66 - Please Phone

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BRONICA RF645-65/UNUSED?...
BRONICA RF LENSES, 45-135mm...
BRONICA EC/S2A, comp...
BRONICA SDA/40-500-Accs...
BRONICA GS1-50-250-Accs...
BRONICA 60/180PE UNUSED?...
BRONICA 105/110-1.1 NEW?...
CANON 10S MK11/NEW?...
CANON 1D MK11/UNUSED...
CANON WFT-E2 TRANSMITTER...
CANON 10S MK11/8XD ASNEW...

CANON EOS 1DS/ASNEW...
CANON EOS 1D MK11...
CANON EOS 1D/BXD/ASNEW...
CANON EOS 5D/BXD/ASNEW...
CANON EOS 550D body/ASNEW...
CANON EOS 300/40D/ASNEW...
CANON 24.5, 90TTL/Shift...
CANON EOS IV/ASNEW...
CANON EOS 5.30V, T90 UNUSED...
CANON F1n, ASNEW, UNUSED...
CANON F1, ORIGINAL BOD, NEW?...
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CANON EFS 17-55/2.8...
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CANON 24-105mm L/NEW...
CANON 28-70 2.8L/ASNEW...
CANON 28-300L/ASNEW...
CANON 35-350mm L/ASNEW...
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CANON 70-200 4L/IS...
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CONTAX 85mm 1.4M...
CONTAX 1.8XT/NEW?...
CONTAX 12 GOLD/BLACK NEW?...
CONTAX DATABACK 12 GOLD...
CONTAX 12 TITN/ASNEW...
CONTAX 12/ANNV/70YR...
CONTAX TVS/23/BLACK/NEW...
CONTAX 645 comp/digiback...
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HASSEL EXPAN CAPS/HOODS...
HASSEL 100mm CF/ASNEW...
HASSEL 93SWC/ASNEW...
HASSEL 205TCC COMPASNEW...
HASSEL 205FCC "COMPUNUSED...
HASSEL E12/E16 Mag, NEW...
HASSEL 6012/CM FEW...
HASSEL 5012/CM COMP...
HASSEL 503CW/COMP/NEW?...
HASSEL H1, Comp/ASNEW...
HASSEL H1+PHASE ONE P25...
HASSEL H1-System 35-300mm lenses...
HASSEL 180mm CF/E/ASNEW...

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PENTAX SPOTMETER/VASNEW...
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POLAROID 180/190/195...
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PROFOTO 7B MULTI-CHARGER...
QUANTUM Q-FLASH OUTFITS...
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RAYNOX 180deg PRO VERTER, new...
ROLLEIFLEX-1, 1929, CANON, CAP...
ROLLEIFLEX TELE-ROLLEIFLEX...
ROLLEI-SL35, GERMAN, BOXED, NEW?...
ROLLEI 50.80, 150mm HPT SL66...
ROLLEI SL66 PENTAPRISM...
ROLLEI PQ 60mm SCHNEIDER, RARE...
ROLLEI PQ50/PQ180/2.8, ASNEW...
ROLLEI PQ 55SH/110mm 12...
ROLLEI PQ 140-280mm, asnew...
ROLLEI AF65 35 Supercompact...
ROLLEI P66S 6X6 PROJECTOR...
SEKONIC L718/778 DUALSPOT...
SEKONIC 1608 CINE...
SIGMA 180f2.8 1.2 MACRO, NAF...
SIGMA 70-200mm 12.8DG/CAF/NAF...
SIGMA 135-400, CAF/NAF, NEW?...
SIGMA 170-500DG, CAF/NAF, SONY...
SINAR NORMA 10x8.5x4, superb...
SIGMA 14mmf2.8 PENTAX-AF...
SIGMA 20-20 CAF/NAF/PAF...
SIGMA 12-24mm CAF/NAF...
SIGMA 17-35mm 24-70 CAF/NAF...
SONY HDV 21E PRO-CAMCORDER...
SONY HDV HC5 HiDef CAMCORDER...
SONY PD150/70/UNUSED...
SUNPAK AUTO-DX12R RINGFLASH...
SUPER ANGULON/XL 58/65/75/90...
TAMRON 300mm 2.8 M-F...
WALKER TITAN 5x4, superb...
WIDELUX 150 PANORAMA/120...
WESTON EUROMASTER-11, NEWCELLS...
YASHICA DENTAL-11, 100mm MICRO...
ZEISS BIOTAR 7.5cm 11.5 (M42)...
ZEISS 40/120mm PQ, ROLLEI SL6008...
ZEISS 300mm 12.8APO CONTAX AE...
ZEISS 300mm 14 CONTAX AE...
ZEISS 21mm-FINDER-CONTAREX...
ZEISS 35mm 12 BLACK-CONTAREX...
ZONE-V1 SPOTMETER (NOT LED)...
ZUIKO 21mm 12 OM SUPERB...
ZUIKO 24mm SHIFT/ASNEW...
ZUIKO 35mm 12.8 (OM)BL CASED...
SONY-MINOLTA FANS-NEW SONY

35mmf1.4GE995, 85mmf1.4ZEISS ZAC975,
70-200mmf2.8E1350, 500mmf8.499,
2xvertet279, 100mmf2.8macroE455,
500mmf2.8macroE369, 50mmf1.4ZEISS,
18mmf3.5, 18-250mmf3.5, 18-
70mmf2.8, 75-300mmf2.8, HVL-
R, AL-MingflashE299, HVL-F42MflashE179,
AC-VQ900E125, VG-830gripE129, VF-
62cricp0079, VF-62SDifflerE169, VF-62E49,
SIGMA300mmf4.5ZEISS, SIGMA400f5.6ZEISS,
SIGMA70-300DGMAKROE115
USED M-AF
2012, 8.24/2.8, 3.5/2.8, 85/1.4, 100/2.8, 135/2.8, 8.50
08.

USED DIGITAL SLR CAMERAS AND LENSES

CANON 10S MK11...
CANON 1D MK11/NEW?...
CANON 10S MK11...
CANON EOS 1D MK11/n...
CANON EOS 10S/ASNEW...
CANON EOS 10D...
CANON EOS 50A/ASNEW...
CANON EOS 100/D60...
CANON 300/40D/UNUSED...
CANON 550D/BXD ASNEW...
CANON 20D + 18-55...
CANON 300-400D+18-55...
BG ED3-D30 D60, 10D...
FUJI S1/S2/S3/SPRO...
FUJI S5 PRO, BXD ASNEW...
Kodak DCS Pro/C/N/NEW?...
Kodak DCS Pro14N/512...
Kodak DCS 420, 520, 760...
LEICA DIGILUX 3 + 14-50...
Minolta RD175 (Dinax Mount)...
PANASONIC G11+14-45ASNEW...
PANASONIC G11+14-140 UNUSED...
PAN-LEICA 45mmMACRO UNUSED...
PANASONIC 45-200mm, BOXED...
SAMSUNG GX20 14.6mp, NEW...
SONY A330/350/550/700...
SONY 75-300G/28-75/2.8...
NIKON D70/70s/D100...
Nikon D1X kit/ASNEW...
NIKON D2H...
NIKON D2X/D2XS...
NIKON D300/300S/UNUSED...
NIKON D80/D200/ASNEW...
OLYMPUS E1/BXD/ASNEW...
OLYMPUS E3/BXD/ASNEW...
OLYMPUS HLD-2+BT/RY...
OLYMPUS 7-14mm UNUSED...
OLYMPUS 50mm 12 MACRO...
OLYMPUS 14-54/2.8...
LEICA 14-50mm 12.8 (4+3/4)R...
PENTAX K10/20/200D+18-55...
PENTAX 360-540F6Z FLASH...

HOYA 80/81/85BC, ND2/4, FL-W, CIR-POL-43mm-82m EASK

ARRIFLEX LENSES, LOTS & LOTS-OF... ASK

PROFESSIONAL DIGITAL BACKS + BODIES

ALL MAKES OF NEW PRO BACKS

SUPPLIED AT REALLY LOW PRICES!

Carnival 2020 Hassel-V sys...
Eyelike Pro scan back...
Kodak DCS Contax/Mamiya...
Kodak DCS Pro+ Hassel V...
LEAF 2PT HASSEL H or V...
LEAF APUS 65/75 (SPECIAL)...
Leaf Contarex-Hassel V...
Mamiya 645AFD comp/new...
Mamiya RZ Pro IID, new...
Mamiya RZ Comp+Hassel Digiback...
HASSEL IMACON 384c 420MP 39mp...
PHASE 1 P25, HASSEL-VH, 22MP...
HASSEL H1D/H2D-80mm...
LCD & VIDEO PROJECTORS

VARIOUS BY SONY, NEC, KODAK,

SHARP, PANASONIC, ETC

SONY VPLM-FM21 12 PROJ LENS

FIXED LENS DIGITAL CAMERAS

CANON POWERSHOT PRO-1...
CANON POWERSHOT G2-G11...
CONTAX TVS DIGITAL Bxd, asnew...
HP 967 (10.1mp) NEW...
LEICA DIGILUX 1, asnew...
LEICA D. LUX 2, UNUSED...
Minolta Dimage 22-25...
Nikon Coolpix 5000/5700...
NIKON P3 (VR) 1mp, NEW UK...
NIKON COOLPIX P5000/5100...
Olympus ED20, SP510, CS500...
RICOH GR DIGITAL...
RICOH GX100/200/VF/NEW...
Sigma DP1, asnew...

SONY H9 15x asnew...
Sony DSC P/W/T...
Sony DSC F17/F828...
Various 2-14MP cameras...

TEMBA HIGHEST QUALITY CAMERA BAGS--

WE'VE BAGGED THOUSANDS

OF THESE FOR YOU. SIZES FROM DIGITAL

COMPACTS, THROUGH

DSLR KITS AND MEDIUM FORMAT

OUTFITS. AT LOW LOW LOW PRICES

RAYNOX HIGH DEFINITION FRONT-LENS

CONVERTERS TO FIT MOST

COMPACTS, DSLR

LENSES, CAMCORDERS, EXTRA WIDE & TELE. L

OW PRICES

LARGE FORMAT-5x4, 5x7, 10x8 ETC

ARCA SWISS 5x4...
CAMBO 5x4, 10x8...
DEVERE 5x4...
GANDOLFI-ORIG/MODERN...
GRAFLEX/GRAFLEX VIEW...
HORSEMAN 5x4...
LINHOF 5x4 TECHNIKA/MONO...
MPP 5x4...
PLAUBEL 5x4...
SINAR 5x4, 10x8...
LARGE FORMAT LENSES APLENTY

WALKER TITAN 5x4, nice

DIGITAL CAMCORDERS

Canon X1, X1s Kits...
Canon XM1/XM2/ASNEW...
Panasonic 120 3CCD...
PANASONIC DVC/100A...
SONY PD150/70/NEW...
SONY IP1/5/7 NEW...
SONY VY1000/2000...
SONY HDV 21E NEW...
SONY HDV HC5, new?...
SONY DSR-710V+6-80mm...
Various amateur/pro camcorders...

BRONICA - LARGE STOCKS - PLEASE

PHONE/FAX/MAIL

CANON AF

EOS 10S MK11...
EOS 1D MK11/UNUSED?...
EOS 1D MKII...
EOS 1DS...
EOS 1D MK11/n/boxed...
EOS 50/BOXED/UNUSED?...
EOS IV/HS body/UNUSED?...
EOS 1/N/HS/INRS...
EOS 3/BOXED/ASNEW...
EOS 5.50D bodies...
EOS 10/100-300/Vnew...
EOS 600f6.2/650...
EOS EF (manual)...
EOS 500N/1000N/1...
EOS 1X, 1XT APS...
EOS 1 Polaroid back...
20mm/24mmf2.8BUSM/ASNEW...
24mm TSE, 45mm TSE/ASNEW...
28mm 12L...
28mm 11.8/NEW...
28mm 13.5 Nikkor PC...
50mm 11.4USM/NEW UK...
50mm 1.8MK11...
85mm 1.8 USM...
85mm 1.2L/11...
100mm 12/2.8 Macro...
300mm 12.8L/IS...
SIGMA 300f4.400f5.6, 500...
SIGMA 14L/AS/ASNEW...
400mm 12.8L MK11/11S...
600mm 14L/IS...
100-200mm 8 Sigma, trunk...
10-22mm EFS/NEW...
16-35mm 2.8L/ASNEW...
17-40mm 14L/ASNEW...
20-35mm USM...
20-35mm 12.8L...
24-70mm 2.8L...
24-85mm USM...
24-135mm TAMRON SP...
28-70mm 12.8L...
28-80mm 12.8-4...
28-105mm/MK11...
28-135mm IS/NEW...
28-300L-USM/ASNEW...
35-105-35 USM...
35-350mm L...
70/75-300mm IS/NEW...
50-500mm SIGMA/NEW...
100-400mm LIS/ASNEW...
70-200mm 12.8 SIGMA/NEW...
70-500mm SIGMA, asnew...
Extender 2x 1.4x/11...
SPEEDLITE 380-580EX11...
PB-E2 Cmd Back E1/BPE1...
Macrolite 3x1/3 asnew...
Polarizer 400f2.8/600f4...
ACCESSORIES GALORE

CANON MF--(CANON FD)

CANON FIN, asnew, UNUSED...
CANON FIN VL Finder, unused...
CANON Speedfinder-Old F1...
CANON F1n(old)+Motor+250Mag...
FIN/AC, various+MOTOR/DRIVE...
F1n (original), various...
F1 LAKE PLACID, used...
BOOSTER FINDER, boxed, asnew...
CANON PELLI-X 50mmf1.4f11...
Canon EF, rare...
T90, various...
A1, various...
A1/Programme, various...
T50/770/780, various...
FTB/n, various...
15mm 12.8 fisheye...
17mm 14 20mmf2.8/UNUSED...
20-35mmf1.2, 24-35mmf1...
24mm 11.4, superb...
28mm 35mm, 50mm, various...
28/32, 35/2.8, 51.8...
35mm TLT/SHIFT...
100mm/Macro, 135mm, 200mm...
200mm 12.8/UNUSED...
300mm 12.8, various...
400mm 14.5, various...
600mm 14.5, 800mm 15.6/L...
NUMEROUS ACCESSORIES

CONTAX 645 AUTOFOCUS

CONTAX 645 complete, various...
CONTAX 645 FLASH/BRACKET...
645-80+Kodak/Imacon-Digital...
645 Body...
35mm Distagon...
45mm Distagon/ASNEW...
42mm Apo-Macro-Planar...
140mm Sonnar/ASNEW...
210mm Sonnar/ASNEW...
Battery Holder MP-1...
120/220 Vacuum Inserts...
120/220 Polaroid backs...
Accessories

LEICA M

LEICA HEXAR-RF KIT...
FOCOMAT 11c (Last) H/LED 500HD...
LEICA M8, B/Chir/BX UNUSED...
LEICA M1, BODIES...
Leica M2 Black Paint, unused...
LEICA M3 BLACKPAINT, Orig...
LEICA M3 Exquisitely Painted Black...
Leica M3, late dv, glass p/p...
LEICA M3 NO.700cx (1st batch)...
LEICA M5 BODY/BXD-ASNEW...
LEICA M5 BODY...
Leica M6 Platin/50f1.4, unused?...
M6 TITANIUM BOXED, UNUSED...
LEICA M6/T/UNUSED...
LEICA M7/MP BODIES...
LEICA M2a ELASTIR/M...
90mm 12.8 ELASTIR-M...
90mm Summicron-M, Ch/B...
Leica M3, 11.6x9cm, SKOPAR...
BESSA 11.6x9cm, HELIAR...
BRONICA S2A COMPLETE...
BRONICA SDAI comp, SUPERB...
BAYB/SEMI/IKONTA...
CANON ACK500/CANON new...
CASABLANCA VIDEO EDITOR...
M4-P, Winder, really nice...
MDA-Distapler body...
MD2, black-on-common...
M2-R, nice, rare...
M2/M3 body...
Leica CL bodies...
MINOLTA CLE COMPLETE KIT...
21mm 12.8/ASPH...
28mm 12.8 Elmarit...
35mm 11.4 Summilux/ASPH...
35mm 11.4 M3, boxed asnew...
35mm 12 Summicron/NEW...
50mm 12/2.8 M3...
50mm 11 NOCTILUX/2nd...
50mm 12 collapsible BLACKPAINT...
50mm 12 Summicron/Black...
50mm 12.8 Chir/B/ASNEW...
50mm 11.2 Canon+M Adapter...
50mm 14, 135mm 14.5, several...
90mm 12.8 Tele-Elmarit/German...
Russian 20mm-Finder...
Leitz Duo-24 Synchroniser...
Pravdov CA 2500-90mm, asnew...
135mm 12.8, 14, 14.5 choice

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LEICA M3 BLACKPAINT, Orig...
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Leica M3, late dv, glass p/p...
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LEICA M5 BODY/BXD-ASNEW...
LEICA M5 BODY...
Leica M6 Platin/50f1.4, unused?...
M6 TITANIUM BOXED, UNUSED...
LEICA M6/T/UNUSED...
LEICA M7/MP BODIES...
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35mm 12 Summicron/NEW...
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LEICA M3 Exquisitely Painted Black...
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LEICA M5 BODY/BXD-ASNEW...
LEICA M5 BODY...
Leica M6 Platin/50f1.4, unused?...
M6 TITANIUM BOXED, UNUSED...
LEICA M6/T/UNUSED...
LEICA M7/MP BODIES...
LEICA M2a ELASTIR/M...
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90mm Summicron-M, Ch/B...
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35mm 11.4 Summilux/ASPH...
35mm 11.4 M3, boxed asnew...
35mm 12 Summicron/NEW...
50mm 12/2.8 M3...
50mm 11 NOCTILUX/2nd...
50mm 12 collapsible BLACKPAINT...
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Pravdov CA 2500-90mm, asnew...
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LEICA M8, B/Chir/BX UNUSED...
LEICA M1, BODIES...
Leica M2 Black Paint, unused...
LEICA M3 BLACKPAINT,

WANTED NOW!

We want your Canon and Nikon long lenses, lenses & digital SLRs

Plus: BRONICA, CANON, FUJI, HASSELBLAD, LEICA, MAMIYA, MINOLTA, NIKON, OLYMPUS, PENTAX, SONY.

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JUST IN! Available NOW!



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600mm f4 AFS VR



£6047

500mm f4 AFS VR



£6649

400mm f4 AFS VR



£4099

300mm f2.8 AFS VR II



£4377

200-400mm f4 VR



£449

TC20E III Extender

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Family Run Pro Dealership with Friendly, Knowledgeable Staff. Part Exchange Welcome.

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STUDIO KIT DIRECT

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www.studiokitdirect.co.uk

Lastolite

Collapsible, Reversible Backgrounds

6701 Black/White with train... £176.69
1.8m x 1.5m... £93.90
2.1m x 1.8m plus
1.5m train... £159.69
WHITE VINYL ROLLS 2.75 x 6 metre on alloy tube £194.03



Hilite Backgrounds
from £214.47
See web or ring for details

LASTOLITE Cubelite, Ezybox Hotshoe

60cm Cubelite... £84.50
90cm Cubelite... £103.30
90cm Cubelite kit... £329.70
Ezybox Hotshoe from... £84.50

LASTOLITE Triflector

Compact and easy to use, Triflector is three panels on one lighting stand. Hinge mechanisms make all panels individually adjustable to get light exactly where you need it. The Sunfire/Silver version comes with a stand... £131.50
Triflector without stand... £112.70

Lastolite Baby poser... £98.60
Lastolite Posing tubs... £197.00

LASTOLITE SAVAGE

Background paper
1 roll (2.75m x 11m)... £41.72
Triple hooks (MN045)... £35.69
XPan set... £73.49
Interfit INT312 wall mounting kit for up to 3 rolls... £69.38

Lastolite

Lumen8 Pro Studio Flash

Inc Stands, 2 broilies, cables & carry bag
LUMEN8 400w/s 2 head kit... £430.00

Elinchrom

New D Lite kits come with 2 x 66cm soft boxes plus a 16cm reflector and Skyport Eco Transmitter, stands, cables and carry cases
D Lite2 Kit 200/200 Softbox Kit... £485.00
D Lite4 Kit 400/400 Softbox Kit... £529.00
BXRi 500/500 Softbox Kit... £824.50
BXRi 500/250 Softbox Kit... £776.00
BXRi 250/250 Softbox Kit... £735.00

Interfit
Continuous Daylight Balanced Lighting Kits
EZ-FLO 2 head soft box kit (shown)... £179.74
Super Coolite 4 (4 x 55Watt) 2 head soft box kit... £285.95

Interfit

EX150 Mk2 Home Studio Kit
Kit contains 2 Heads with Stands, Soft Box, Broily & DVD
£203.47
EX150 3 head kit... £339.90
EX300 soft box/broily kit... £395.00

Interfit

Strobes

It's what your hotshoe flash has been waiting for! NOW IN STOCK

Bowens

Gemini 200/400 shown
Gemini 200/200 studio in a bag... £485.11
Gemini 400/400 studio in a bag... £556.60

Gemini 250R 2 head kit... £807.84
Gemini 500R 2 head kit... £875.04
New Type R kits - new features include 5 stop power range in 1/10th stop, dual power control, auto power dump, optional plug-in trigger cards for Pulsar or Pocket Wizard plus lots more!
See web for other kits

Sekonic
Sekonic's highly rated, award winning meters are available in a wide range of models to suit all subjects and shooting conditions.
L308 S... £135.74
L358... £225.39
L758D... £394.54

Expodisk

If you own a digital s/r or video camera, you need one of these. Replace your grey and white cards with the EXPODISK digital white balance filter. Available from 58mm to 82mm, £48.50 to £79.50.
All prices are correct at time of going to press and include V.A.T at the current rate. E&OE.
Studio Kit Direct, Bridgnorth, WV16 5JB

SKD Muslin

Backgrounds

Super size 10 x 16ft, also 10 x 20ft - Mill Dyed for the truest and richest colours in BLACK, WHITE, CHROMA KEY GREEN & BLUE - from £64.32 each.

Mottled now in 8 colours 10 x 16ft - heavy muslin to our own design and specification - machine washable Great Value!
£66.95 each.

NEW!! Crease resistant fabric in Black or White in size 8 x 10ft only £40.84

We stock a wide range of background support systems

From a host of respected brands including....
Lastolite 1108... £140.39
Manfrotto MN314B... £209.52
All above have telescopic cross bars

Interfit COR756... £101.21
Plus a range of Lighting Stands and Auto Poles - please see our website

Manfrotto
Heads & Accessories are listed on our website

LEE Filters



Improve your results TODAY!

We carry huge stocks of Lee Filters - if it's listed on the website - it's in stock!
Example prices...

Big Stopper 10xND Glass Filter... £96.00
B+W Kaseman 105 mm circ polar... £219.13
Foundation Kit at the centre of the Lee Filter holder system and is primarily designed to take 100mm filters, although other sizes can be adapted to fit.

Once constructed, the holder clips easily onto the adaptor ring and can then be rotated to your exact requirements. This also enables optimum use of grad and special effect filters.

Starter Kit includes an assembled filter holder, a 0.6 ND grad, a cleaning cloth, and a Coral 3 grad with extended coloured portion that can be used as both a graduate and an all over warm up. All packed in the new three filter triple pouch... £142.99

Adaptor rings from... £19.40
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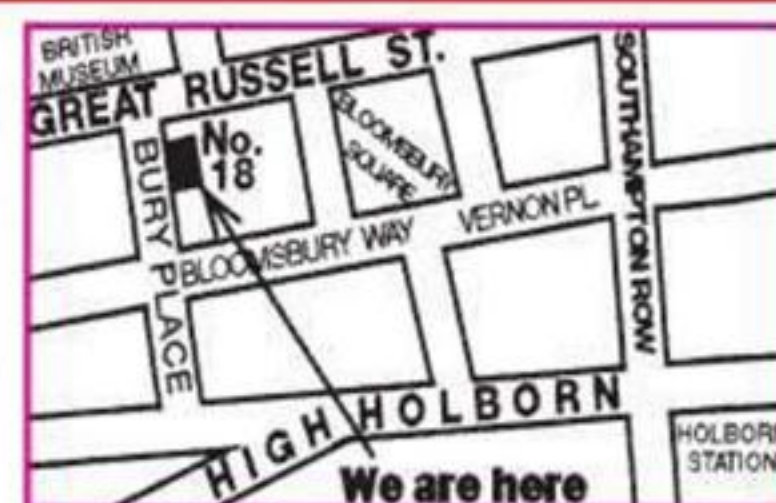
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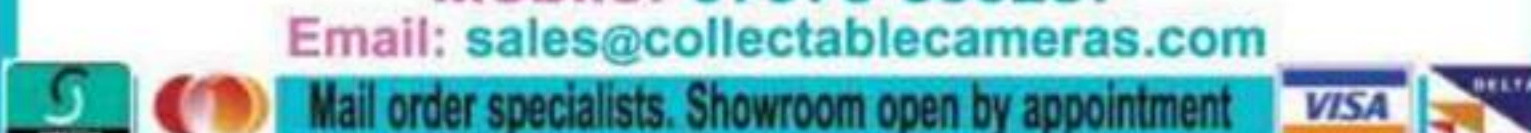
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Following Eli's revelation that he plans to get married, Ogden counsels him on the importance of detail

AS I DUCK in out of the rain, I spot Eli in the pub staring at a mosaic of napkins. 'Eli, my man, what's going on?' I say. 'You look like a man struggling for the will to live.'

'I have to choose the colour of napkins,' he says, absently. I look down at the table and see red, black, red and black, grey, green and baby pink squares of paper. He looks up at me in distress. 'Why can't we just have whatever napkins?'

I can sympathise. I was in his seat eons ago weighing up the merits of tartan versus chartreuse. It's a difficult position to be in when you're young and stupid.

'Because you can't,' I say. 'A wedding is like a good photograph: it's all about the detail and what you choose to include. Now let's think about this. You're helping her pick a colour theme for the reception, right?' Eli nods like I'm the Oracle at Delphi. 'OK, then you can take away the black napkin. Do you want black to symbolise your love? No, nor does she. It's a test. Get rid of it.'

Eli moves the black napkin and puts it under his pint. 'How do you know it's a test?' he asks.

When I say test, I don't mean it's a conscious test. But she will notice if he picks black. Colours have power; they evoke very specific feelings and moods. And as a photographer, Eli should know this.

'You think you're the only man to have chosen napkins? She wants you to pick the colour she likes best. And I can tell you she doesn't like black and red, either.'

Eli picks up the black and red napkin and puts it under one of the empty glasses. Then he looks at me strangely. 'Did colours really matter all that much back when you got married?'

'Why wouldn't colours have mattered?'

'Well, back then all the wedding pictures were black & white,' he says. 'It must have been a lot easier. No one could tell what colour the napkins were.'

They say when a toddler does something obnoxious, the best course of response is to not respond at all, but simply to ignore the behaviour. 'You can get rid of the grey napkin, too,' I say.

Eli takes it away, but then puts it back. 'Wait, I think I may be on to something here. If I photograph our wedding with this,' he says, holding up the Pentax SV I loaned him, 'then it doesn't matter what colour anything is apart from the dress being white. It means I don't have to study napkins like an idiot.'

I flirt between wanting to hit him and wanting to hit him even harder. 'I didn't give you the SV so you could cut corners, and you don't shoot in black & white because you want a break from having to think about colour,' I fume. 'Black & white's not an automatic mode or cruise control. There are all new levels of detail to consider when you take the colour away.'

Eli is forgetting that some rules of photography extend beyond your frame. Making a picture is, like a wedding, creating a moment. The things you remember about it, and the things that give it personality, are the detail. When you skimp on the details in a wedding, just like the detail in a photograph, people will notice. It will lack the richness and depth of the others they ultimately compare it to. Most of all, it lacks the love that goes into careful

selection. Napkins aren't just napkins, just like the grassy dune in your foreground isn't just vegetation.

'Black & white may have its challenges,' Eli says, 'but it solves my problem right now. What difference does it make if our napkins are pink or green?'

'Because she prefers green.'

'How do you know that?' Eli says.

'Trial and error,' I say. 'A lot of error, in fact.' I try to think how to put it into his terms to stop him looking at me like a proud child who just farted in the bathtub. 'OK, do you remember when we were photographing at the farm in Rotherhithe? You wanted a clear view of Canary Wharf in the background behind the animals and you waited over an hour for the sky to clear. I went with you on that trip, not your girlfriend, because that would have driven her nuts. She wouldn't understand why the tower mattered. These napkins and everything else are her background detail. She's creating ambience and trying to personalise a moment that millions of other people around the world create on a daily basis. So choose the green napkins and indulge her, because she wouldn't try to tell you how to compose a photograph. Take it from a man who's failed both as a husband and a photographer!'

Eli's confused look washes into acceptance. 'I suppose you're right,' he says. 'Listen, since you know so much... would you photograph our wedding?'

I don't know how to answer. Suddenly I feel like a child in the bath, wondering if I can somehow make bubbles again. **AP**

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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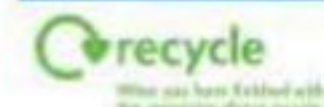
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- Ultra compact design in 4 different colours



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Park Cameras' 40th Anniversary Imaging Festival



This year's annual Park Cameras Imaging Festival acts as the showpiece event of our year-long celebrations marking 40 years of trading within the photographic industry since we first opened our doors in Burgess Hill in 1971. Such an occasion can only be marked by an extra-special event and this year we have just that.

On **Saturday 9th July 2011**, our award-winning Showroom will play host to our biggest and best Imaging Festival and the whole photographic community is invited to take part! Whether you are after advice, a fantastic summer saving or the chance to meet experts from across the photographic industry, then this event is one not to miss. Stay informed as to what we are planning by visiting our website.

Visit www.ParkCameras.com/40 for further details!



All prices include VAT @ 20% Opening times Mon-Sat 8:45-5:45pm; Thursday 8:45-7:30pm; Sunday 10:15-4:30pm. Sunday trading is for in-store only. Store address: York Road, Victoria Business Park, Burgess Hill, West Sussex RH15 9TT. We accept Visa, Mastercard, Maestro. Figures in Brackets indicates stock level held at unrepeatable prices at time of going to print. All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price

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